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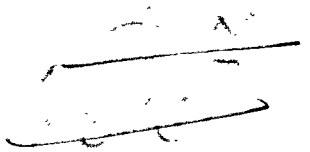
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VICTORIA & ALBERT MUSEUM

ANNUAL REVIEW

1934

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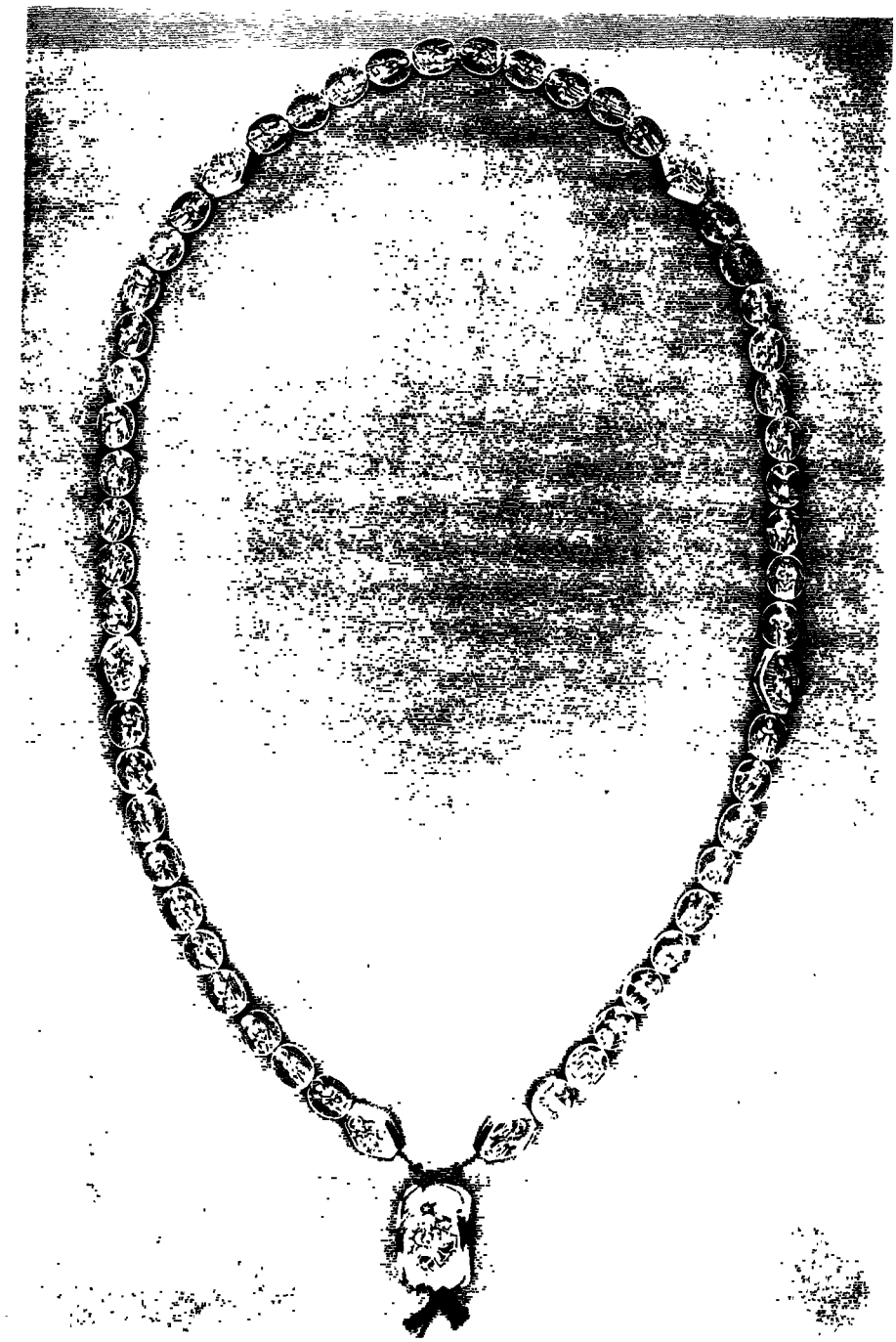
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GOLD ROSARY. ENGLISH: ABOUT 1500.

V:22

VICTORIA AND ALBERT MUSEUM

...33...

REVIEW OF THE PRINCIPAL ACQUISITIONS DURING THE YEAR 1934



ILLUSTRATED

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PREFATORY NOTE

Of the acquisitions made during 1934 two are of outstanding importance. Both are of English workmanship. The unique gold rosary purchased out of the funds of the Murray Bequest is a valuable addition to the collection of English mediaeval goldsmiths' work; the valance of Sheldon tapestry, in a remarkable state of preservation and with its original colours completely unimpaired, was acquired through the generosity of the National Art-Collections' Fund, Sir Frederick Richmond and an anonymous donor; a small sum was added to complete the purchase price from the funds of the Vallentin Bequest.

There were also two valuable bequests. One of thirty-two drawings, mostly in water-colour, received under the will of Edith, Lady Powell; and one of nine examples of South Indian brass and copper work (including the remarkably fine figure of Shiva as Nataraja) bequeathed by Mrs. H. Bradley.

A thousand lantern slides given by Mr. Cyril Davenport made a most welcome addition to the collection of slides in the Department of Circulation. The diaries of Sir Henry Cole, the first Director of the Museum, were an especially acceptable gift to the Library from the late Mr. Alan Cole, C.B., and it was possible to acquire for a very small sum in the sale-room an extensive amount of Sir Henry's correspondence; together these documents are an invaluable source for the history of the Museum. The National Art-Collections' Fund acquired at the sale prior to the demolition of 19 Arlington Street, and presented to the Museum, an important pair of pedestals designed by Robert Adam supporting a magnificent pair of "Blue John" candelabra probably by Matthew Boulton, the celebrated English ormolu worker.

March, 1935.

ERIC MACLAGAN.

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Fig. 1

DEPARTMENT OF ARCHITECTURE AND SCULPTURE

A BYZANTINE STEATITE

BYZANTINE art was represented among the acquisitions of the year by a steatite relief of the Virgin and Child (fig. 2). Carvings of fine quality in this material are exceedingly rare and very seldom come into the market, and in this case, though the relief has been considerably damaged, the sculptural feeling shown is remarkable. Except for the fact that the Virgin is shown half-length, the composition closely follows that of the figure of the Virgin and Child on the central panel of an ivory triptych in the collection of Lady Ludlow[1] and rather less closely that of the well-known ivory panels in the Archiepiscopal Museum at Utrecht and at Hamburg[2]. The Utrecht and Hamburg reliefs probably date from the earlier part of the 11th century and the Ludlow relief and the steatite a little later.

A ROMANESQUE WOOD FIGURE

The children of the late Mr. Frederick Anthony White presented, through the National Art-Collections' Fund, in memory of their father an extremely interesting wooden figure of the Virgin and Child (Plate 6*c*). This figure, which was for some years on loan to the Museum, may be compared with French work of the end of the 12th or early 13th century. No traces of the original paint remain and the wood has been somewhat damaged, and restored.

[1] *Catalogue of the Gibson-Carmichael Sale*, Christie's, 1902, No. 17.

[2] VOLBACH & DUTHUIT: *Art Byzantin*, 1933, Pl. 32, p. 47.
PANOFSKY: *Die deutsche Plastik des elften bis dreizehnten Jahrhunderts*, 1924, text, Pl. 2.

An interesting and unusual feature of this carving is the use of the beasts to fill the spacing between the legs at the sides of the throne.

ITALIAN SCULPTURE

Four notable additions were made to the collection of Italian sculpture. Mr. George Durlacher very generously presented a beautiful terracotta relief of the Virgin and Child (Plate 1*a*) shown half-length with an unusual base—a garland of fruit with a cherub-head in the centre. A very inferior version, without the base, appeared in the Feroni Sale in Rome in 1909 (Lot No. 48), otherwise this seems to be the only example of the composition known. The relief undoubtedly belongs to the School of Donatello and is most probably by a follower working under the artist's immediate influence during his Paduan period (about 1443-54), or possibly after his return to Florence (1454 to his death in 1466). The nimbi are restorations except for a small portion of the lower part of the halo of the Child.

Slightly later in date is an interesting painted stucco figure of the Virgin and Child represented full-length and in high relief (Plate 1*b*). The figure, which was purchased in London, is a version of the terracotta formerly in the Dreyfus Collection in Paris by the Florentine sculptor Antonio Rossellino (b. 1427; d. 1478). The stucco is of especial interest from the similarity of the composition, though not the style, to that of the well-known terracotta, already in the Museum, usually called *The Madonna with the Laughing Child*[1]. This was formerly attributed to Rossellino or to Desiderio da Settignano, but is now tentatively given to the young Leonardo da Vinci working in the studio of Verrocchio from 1465 to after 1476. The Dreyfus terracotta was first ascribed to Rossellino by Dr. von Bode[2], and the latest writer on the subject, Dr. Gottschalk, ascribes it to a late period in his life, perhaps between 1460 and 1470[3].

A small terracotta relief purchased with the funds of the Webb Trust adds a new name to the long list of Italian sculptors already represented in the Museum. It shows the Virgin and Child appearing to St. Andrea Corsini while saying his first Mass (Plate 2*b*) and is a sketch for the marble relief by Giovanni Battista Foggini (b. 1652; d. 1725) in the Corsini Chapel in the Church of Santa Maria del Carmine at Florence. In a letter dated 1679 Foggini writes[4] that the central relief in the Chapel, showing the Assumption of St. Andrea Corsini, was ready for the last touches; while a description of

[1] *Catalogue of Italian Sculpture*, 1932, text, p. 65.
[2] *Denkmäler der Renaissance-Sculptur Toscanas*, 1892-1905, text, p. 104.
[3] *Antonio Rossellino*, 1930, p. 55.
[4] BOTTARI: *Raccolta di Lettere*, vol. ii, 1822, pp. 67 ff.



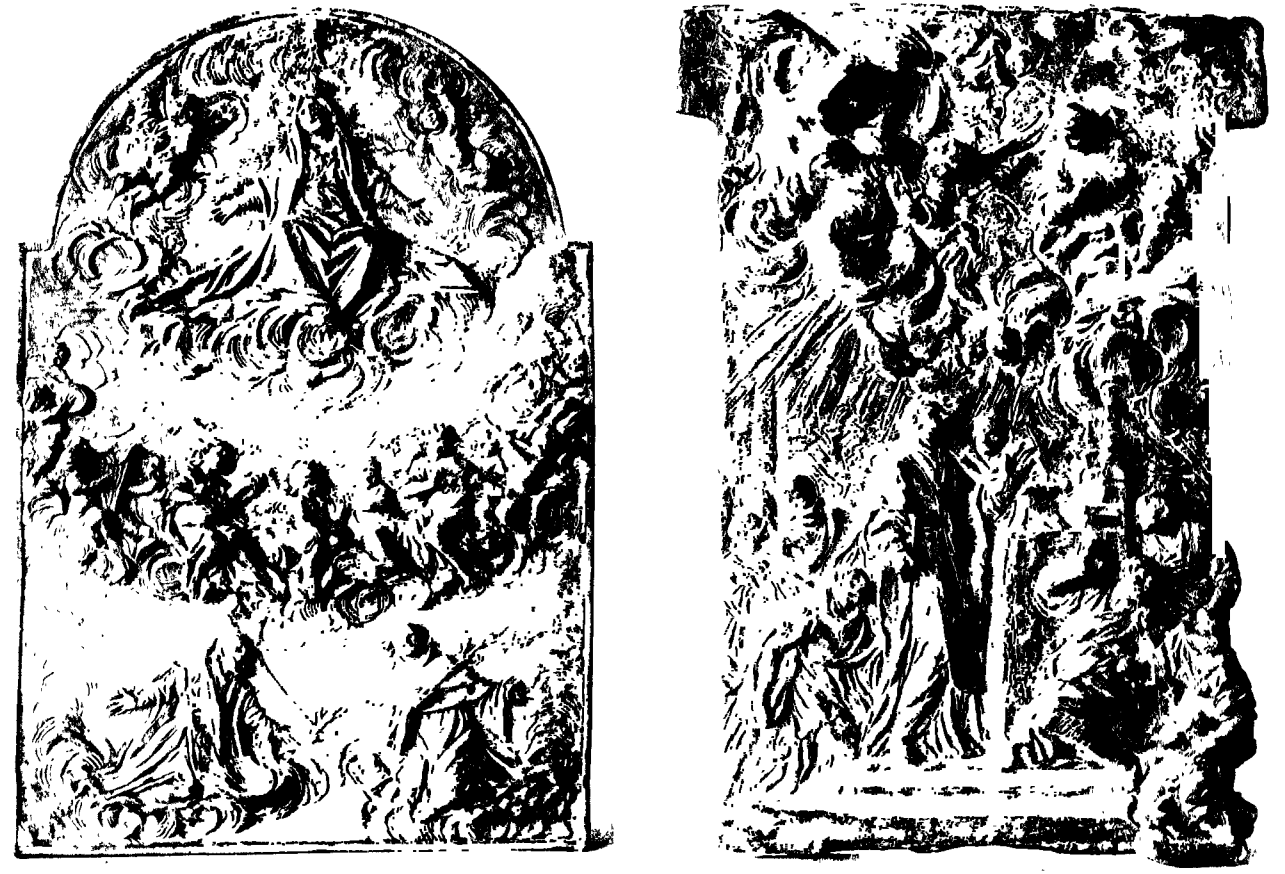
(*a*)



(*b*)

15TH CENTURY ITALIAN SCULPTURE. (*a*) THE VIRGIN AND CHILD. TERRACOTTA. SCHOOL OF DONATELLO. H. 26¼ IN. *Given by Mr. George Dunlacher.* (*b*) THE VIRGIN AND CHILD. STUCCO. ANTONIO ROSSELLINO. H. 19¼ IN.

PLATE I



(*a*) (*b*)

ITALIAN TERRACOTTA RELIEFS. (*a*) THE ASSUMPTION OF THE VIRGIN. BY ANDREA BRUSTOLON. 18TH CENTURY. H. 11 IN. *Given by Mr. Coghlan Briscoe.* (*b*) THE MASS OF ST. ANDREA CORSINI. BY G. B. FOGGINI. 17TH CENTURY. H. 15½ IN.

the Chapel published in 1689[1] speaks of the two side reliefs as begun from the existing terracotta models. This relief is on the left, the right-hand panel representing St. Andrea Corsini helping the Florentines at the battle of Anghiari. Foggini appears to have been solely responsible for the two side reliefs, though in the central panel he was assisted by a certain "Baldassare", probably Balthasar Permoser[2]. In 1698[3] the marble for which this terracotta was a sketch was still unfinished though the terracotta must have been made at least ten years earlier.

A second terracotta sketch, the gift of Mr. Coghlan Briscoe, adds yet another new name, that of Andrea Brustolon, to the collection. The relief shows the Assumption of the Virgin with angel musicians in clouds and, below, kneeling figures of St. Dominic and St. Anthony of Padua (Plate 2*a*). Andrea Brustolon was born at Belluno not far from Venice in 1662 and died there in 1732. He is chiefly known for his woodcarvings—highly ornate tabernacles and altarpieces—mainly carved for the churches of his native district. The fantastically designed furniture carved with negroes and *putti* is also familiar to all visitors to the Museo Correr at Venice. The altarpiece for which this is a sketch, formerly in the chapel of the Villa Dogliani dal Mas, is now in the collection of Signor Dal Castel at Belluno[4], and the style is closely similar to that of two altarpieces in the Church of San Pietro at Belluno which, according to Cicognara[5], date from the last years of the artist's life (1727-9).

BOXWOOD CARVINGS

Dr. W. L. Hildburgh, F.S.A., presented as the first acquisition of the year a delightful boxwood carving of Adam and Eve (Plate 3*a*), formerly in the collection of Captain Desmond Coke[6]. The group, which would seem to show the influence of French and Flemish woodcuts of the middle of the 16th century, was probably carved in the Low Countries somewhere about that period.

An interesting purchase of four small boxwood German medallions (fig. 1) was made with the funds of the Murray Bequest. Two of these would seem probably to be models for medals while two are carved with portraits in relief for use as draughtsmen. The earlier model shows the bust of a woman and is almost identical with the medal of Anna Kolb of Nuremberg[7]. The

[1] *Ristretto delle cose più notabili di Firenze*, edition 1689, p. 121.

[2] STEINHART: *Mitt. Kunsthist. Institutes Florenz*, vol. iv, 1933, pp. 65 ff.

[3] *Ristretto delle cose più notabili di Firenze*, edition 1698, p. 115.

[4] BIASUZ & LACCHIN: *Andrea Brustolon*, 1928, pp. 68, 69, Pl. 31, 38. On Plate 31 it is described, apparently in error, as being in the collection of Conte da Borso.

[5] *Storia della Scultura*, edition 1825, vol. vi, p. 242.

[6] COKE: *Confessions of an Incurable Collector*, 1928, Pl. 16.

[7] HABICH: *Die deutschen Schaumünzen*, i, pt. 2 (1931), p. 134, No. 915, Pl. CXII.

medal attributed to a Nuremberg artist is inscribed with the name and bears the date 1526. The boxwood, which is almost certainly contemporary work by the same hand, may have been carved either as a pendant or as a model for a variant of the medal. Examination of the surface under ultra-violet rays shows that an inscription has been removed from the space between the double circle and the edge of this boxwood, which suggests that it may possibly have been a first model for the medal that failed in the cutting of the lettering, which was subsequently erased. The surface has been varnished and a monogram of the letters F H has been cut under the shoulder, presumably at a later date, intended perhaps as the signature of Friedrich Hagenauer. The second medallion, at present unidentified, shows the bust of a young man and bears the inscription: VINCIT VERITAS·ETATIS SUAE. 29·ANNO DOMINI·1543. Of the two draughtsmen perhaps the most interesting to English readers is that which shows the portrait of Catherine of Aragon. A certain number of sets with similar pieces showing portraits of European celebrities appear to have been carved, probably in South Germany, during the first half of the 15th century. A similar set also showing portraits of Henry and one of his Queens (Catherine Howard?) is in the Kunsthistorisches Museum at Vienna[1]. The second draughtsman shows Caspar von Frundsberg and probably Ulrich von Frundsberg. The former portrait would appear to have been adapted from the medal by Friedrich Hagenauer[2], while the latter subject bears a close resemblance to another medallion by the same artist of Ulrich von Frundsberg[3]. A draughtsman showing a very similar bust of Caspar von Frundsberg was formerly in the Lanna Collection[4].

With the funds of the same bequest a fine boxwood group was also purchased. This carving, which shows two allegorical figures of a young man struggling with a serpent and an old woman eating a heart (Plate 3*b*), has been attributed to a Flemish artist, and also to the celebrated carver Leonhardt Kern. The style, however, most strongly resembles that of a series of bronzes ascribed by Dr. Planiscig[5] to Pierino da Vinci (b. *c.* 1521; d. 1554); some of which have also been published by Dr. von Bode as Florentine work of about 1500[6] and 1550[7]. The composition for which no satisfactory explanation has yet been put forward also recalls the earlier Paduan bronzes, in particular the Hell groups of Andrea Riccio.

[1] v. SCHLOSSER: *Werke der Kleinplastik*, 1910, xviii, No. 23.
[2] HABICH: *op. cit.*, i, pt. 1, p. 81, No. 536, Pl. LXX.
[3] HABICH: *op. cit.*, i, pt. 1, p. 82, No. 543, Pl. LXX.
[4] *Sammlung . . . Adalbert von Lanna*, 1911, Pl. 8, No. 22.
[5] PLANISCIG: *Piccoli Bronzi*, 1930, pp. 43 ff., Tav. clxxxv ff.
[6] Sale Catalogue, *James Simon*, Oct., 1927, No. 157.
[7] BODE & MURRAY MARKS: *Italian Bronze Statuettes of the Renaissance*, II (1908), Pl. 144.



(*a*)



(*b*)

BOXWOOD CARVINGS. (*a*) ADAM AND EVE. FLEMISH (?); 16TH CENTURY. H. $6\frac{1}{4}$ IN. *Given by Dr. W. L. Hildburgh, F.S.A.* (*b*) ALLEGORICAL GROUP. ITALIAN; 16TH CENTURY (?). H. $3\frac{3}{8}$ IN.



(*a*) (*b*) (*c*)

TERRACOTTA MODELS. (*a*) "CHARITY". H. 2 FT. 6 IN. (*b*) "LA LISEUSE". H. 9 IN. BY J. DALOU. *Bequeathed by Miss Mary S. Forbes.* (*c*) MOURNING FIGURE. BY J. NOLLEKENS(?). H. $17\frac{3}{4}$ IN. *Given by Dr. W. L. Hildburgh, F.S.A.*

The purchases made with the funds of the John Webb Trust included a fine decorative base in lapis lazuli, porphyry and green Genoa marble mounted in ormolu, set with small alabaster panels carved with scenes copied from antique reliefs in the Palazzo dei Conservatori at Rome. Probably French or Italian work of the second half of the 18th century, this object forms an interesting and unusual acquisition.

MODELS FOR 18TH AND 19TH CENTURY SCULPTURE

An unusual number of fine works by later artists were acquired by the Department during the year. Dr. W. L. Hildburgh, F.S.A., to whom the Museum is already indebted for a number of fine models of English monuments, this year presented another interesting terracotta sketch of a mourning allegorical figure (Plate 4*c*). The statuette is not unlike the figure of a mourning woman at the tomb of Lieut.-Gen. Bennett Noel at Exton by Joseph Nollekens, R.A., and may possibly be an alternative sketch for it or a similar figure by that artist.

Mr. Richard Pilcher presented on behalf of Mrs. Thomas Bolas an interesting terracotta relief of two men fighting, signed on the back by John Flaxman, R.A. The composition compares very closely with the artist's drawings for the *Theogony* of Hesiod, published in 1817, and may perhaps date from this period.

Professor Randolph Schwabe deposited on behalf of the late Private William Wyatt Bagshawe three plaster casts of the original small sketch-models by Alfred Stevens for the figures on the Dorchester House fireplace. The Museum had already possessed the full-scale model for this fireplace which was completed in 1882 or 1883, and these sketches, which probably date from some years earlier, form an interesting comparison with the larger figures.

Also belonging to the late 19th century are four terracotta figures by Jules Dalou, the exiled French artist who was at one time Professor of Sculpture at the Royal College of Art, South Kensington. These figures were bequeathed by Miss Mary S. Forbes, who in 1912 presented to the Museum the large terracotta group of a Mother and Child by the same artist. Of particular interest to Londoners is the large sketch of the figure of *Charity* (Plate 4*a*) for the marble group carved in 1879 for one of the two fountains outside the Royal Exchange. The marble unfortunately rapidly deteriorated in the London air and has been replaced by a cast in bronze. Of the other models two, much smaller in scale, show a woman seated reading (Plate 4*b*) and another seated sewing. The former a sketch for the figure of *La Liseuse* of which a finished version in terracotta was in the collection of Constantine Alexander Ionides[1]; the latter a design for the figure of *La Brodeuse*, a finished plaster

[1]Now in the City Art Gallery, Manchester.

version of which was exhibited in the Salon of 1870, when the artist was awarded a gold medal, and an example of the figure in marble was commissioned by the State. The final execution of this order was delayed by the Franco-Prussian War and the artist's subsequent exile, and when some years later the sculptor once more began work upon the marble, he became dissatisfied with the composition and smashed both the marble and the larger plaster model. The fourth terracotta, a version of the artist's well-known group of *The Rocking Chair*, which was carried out in 1874 for the Duke of Westminster, has been transferred to the Bethnal Green Museum.

WAX PORTRAITS

The bequest of the late Mr. Anstey Guthrie (F. Anstey the novelist) included six coloured wax reliefs, among them a fine German portrait of a girl dating from the first years of the 19th century (fig. 7); also two delightful reliefs of children signed Benoit Curiger for the Swiss modeller Benedict Curiger the Elder (b. 1754; d. 1816) and dated 1802. According to a label on the back the subjects purport to represent the children of General Belmonte.

In addition the Museum also purchased a striking relief head in pink wax of the miniature painter Robert Bowyer by Catherine Andras. The artist, who was adopted by Mr. and Mrs. Bowyer about 1800, was appointed Wax Modeller to the Queen in 1801. Born about 1775, she exhibited at the Academy between 1799 and 1824, during which period she showed two portraits of Bowyer, one in 1799 and the second in 1815, and it seems most probable that the present relief may be identified as this second example.

MODERN SCULPTURE

An important example of modern sculpture—a figure of *St. Sebastian* by Eric Gill (Plate 5*b*)—was given to the Museum by the late Canon John Gray in memory of the late Mr. A. Raffalovich. This work, in Portland stone, was carved by the artist in 1919-20, and is a fine example of the art of the craftsman who, by his writings as well as by his own carvings, is largely responsible for the present revival of sculpture and lettering in this country.

The last acquisition of the year was also the latest from the point of date. Leon Underwood presented the carved plaster model for the chiselled brass statuette *Herald of New Day* (Plate 5*a*) which was exhibited at his one-man show at the Leicester Galleries earlier in the year. The technique of building up and cutting the figure in plaster on an armature is essentially a modern one and the work offers an interesting comparison with Gaudier-Brzeska's *Dancing Woman* of 1913, already in the Museum collections, which was modelled in clay and cast in plaster in the normal way.



(*a*) (*b*)

(*a*) PLASTER MODEL FOR "HERALD OF NEW DAY". BY LEON UNDERWOOD. TOTAL H. 25 IN. *Given by the Artist.* (*b*) "ST. SEBASTIAN". STONE. BY ERIC GILL. H. 3 FT. 3 IN. *Given by the late Canon John Gray in memory of A. Raffalovich.*



(*a*) (*b*) (*c*)

(*a*) KWANNON. WOOD. JAPANESE; FUJIWARA PERIOD. H. 19¼ IN. (*b*) KUAN-YIN. WOOD. CHINESE; T'ANG DYNASTY. H. 5 FT. 4½ IN. *Given by the National Art-Collections' Fund.* (*c*) THE VIRGIN AND CHILD. WOOD. FRENCH; 12TH-13TH CENTURY. H. 23¼ IN. *Given by the Children of the late Mr. Anthony White through the National Art-Collections' Fund.*

FAR EASTERN SCULPTURE

The importance of the collections of Far Eastern sculpture in the Museum is very largely due to the generosity of the National Art-Collections' Fund which has from time to time presented works of the greatest interest. Early in the year the Fund gave a large painted and gilded wood statue of Kuan-Yin (Plate 6*b*), dating from the T'ang Dynasty (A.D. 618-906), which the Museum had been unable to acquire when it appeared in the sale-room some years previously. In Chinese art Kuan-Yin appears both in male and female forms and figures such as this, richly robed and holding a bird and a vase, are usually identified as representations of the deity as the female "Dispenser of Fecundity". This female form is more clearly shown in a small ivory statuette of Kuan-Yin holding a child which closely resembles Western figures of the Virgin and Child. Examples of this type are not uncommon and this specimen, which has a fine patina, belongs probably to the end of the Ming Dynasty in the 16th or first half of the 17th century.

In Japanese art Kuan-Yin becomes Kwannon, the god (or goddess) of Mercy. A particularly lovely example in wood (Plate 6*a*), which still shows traces of the gold lacquer with which it was originally covered, may represent the god in his male form; in its mutilated condition however it is impossible to be definite and the figure may equally well be a Bodhisattva. The work may be compared with a small statuette of Kwannon acquired by the Museum some years ago which has been attributed to the Fujiwara period in the 12th century A.D. A beautiful ceremonial dagger in dark brown jade was added to the small collection of archaic Chinese carvings in hardstones. The object is said to have been found some eight years ago in a tomb near Pukow on the Yangtze Kiang opposite Nanking and it bears an inscription which has been only partly deciphered. Such daggers are generally attributed to the end of the Chou dynasty (1122-255 B.C.) and this particular example is cut from a material the supplies of which in China were exhausted at an early period.



Fig. 2



Fig. 3

DEPARTMENT OF CERAMICS

NEAR EASTERN POTTERY

THE well-known family of earthenware painted in cobalt-blue over an opaque white glaze, which, from the excavation of numerous fragments on the site of the 9th century city of Sāmarrā on the Tigris is generally referred to as "Sāmarrā type", though its distribution is wide and specimens have been found at Susa and at Rhages, is one of the most beautiful of Near Eastern wares. The celebrated dish from the Pottier collection[1], a wide-flanged platter with four foliage sprays in cobalt separated by bold splashes of green, was acquired by purchase out of the Bryan Bequest Fund, and earlier in the year an important document was bought in the shape of a much worn bowl of the same family, but with the blue combined with ruby and gold lustre. No other example has been recorded of this combination of colours, a bowl in the Museum[2] of a kindred type with blue combined with the ordinary deep brownish-yellow lustre being the only parallel hitherto known. The piece now acquired, of the authenticity of which there can be no dispute, is of the greatest interest in connection with this other bowl with cobalt and yellow lustre, the validity of which has been sometimes doubted on the ground that the lustre decoration may have been added; the bowl now purchased for the Museum

[1]Reproduced by G. MIGEON: *Manuel d'Art Musulman*, 1927, fig. 320.

[2]Reproduced and discussed in the *Review* for 1930, p. 14, fig. 8.

disposes of this assumption satisfactorily. Both pieces have an important bearing on the provenance of the blue and green group of wares to which the above-mentioned dish belongs, for they may be held to prove that these latter and the wares painted only in lustre pigments came from the same potteries. The situation of these potteries has been discussed, so far as the lustred wares are concerned, by Professor Ernst Kühnel[1], who gives plausible reasons for locating it in Mesopotamia and in all likelihood at Bagdad. Another purchase out of the funds of the Bryan Bequest was a magnificent drug-pot of *albarello* form (fig. 4) of the white family, with engraved decoration, found both at Rhages in Persia and at Rakka in Mesopotamia. The design consists of roundels with addorsed leopards alternating with ducks, with borders of foliage, deeply carved in the paste and filled in with dark blue, turquoise and aubergine glazes. The Museum has not hitherto possessed a coloured specimen of this, one of the rarest and most attractive types of Near Eastern pottery, the date of which is usually assigned to the 11th-12th century. Major Gayer-Anderson presented a group of fragments found at Fostât, the site of the old city of Cairo, at Kous and elsewhere in the Fayyum. They represent a range of unusual types of Muhammadan pottery, in the main local specimens, but containing a few importations. A bowl and two fragments are specimens of a rare family of earthenware painted in manganese-purple and green on an opaque white glaze with conventional patterns, occasionally with animals. This particular palette has not been found on any pottery outside Egypt and it is to be presumed that it is the local counterpart of the Sāmarrā type with a similar greyish-white ground referred to above, which can be confidently dated in the 9th century. There are a number of representative pieces with self-colour glazes, amongst them small bowls found at Kous of a type which has also been discovered in considerable quantities, including kiln-wasters, by the Italian expedition under Sig. Gilbert Bagnani at Tebtunis (Crocodilopolis)[2]. This group seems to be a local Fayyum type presumably made for domestic purposes and can be probably dated later in the Muhammadan period, between the 12th and 15th centuries. A few examples of the later painted wares include a splendid sherd with a bird in underglaze blue by the 14th century artist signing himself El-Ghaībī ("the foreigner"). Among the foreign importations are some admirable fragments of the 16th century Turkish wares made at Isnik in Anatolia and a rare miniature jug of the late 15th century in Italian maiolica from Faenza.

Mention may be made here of the gift to the Museum by Mr. A. L. B. Ashton of a series of fragments of porcelain and pottery acquired by him in

[1] *Ars Islamica*, vol. i, 1934, p. 149 ("Die 'abbāsidischen Lüsterfayencen").

[2] Compare his article in *Faenza*, vol. xxi, 1933, p. 99.

Egypt[1]. These include a representative series of celadon fragments of the type recently identified by Mr. R. L. Hobson as *yüeh yao*, the celebrated *pi sê* ("secret colour") ware of the princes of Yüeh in the 10th century. It is clear from the prevalence of the type in large quantities in Egypt, that if this ware represents in reality that great rarity among early Chinese wares, its manufacture must have expanded from a privately controlled product to that of a flourishing export article.

ITALIAN MAIOLICA AND ITS OFFSHOOTS

The John Webb Trust Fund has been the means of making purchases of maiolica and faïence which provide the Museum with new important material for the study of this branch of the potter's art. A pair of Italian roundels bought at the Hirsch Sale are in more than one way of exceptional interest. Though they are unsigned their painting is unmistakably the work of the great master of maiolica-painting, Nicola Pellipario, although instead of his more usual polychrome palette they show *grisaille* of greyish olive-green, with black outlines, a few details in yellow and high lights in opaque white; the white enamel ground is so thin that the underlying buff body is partly seen through it, giving it a warm pinkish tone. Another unusual feature is the wreath of fruit in low relief, in imitation of Della Robbia ware, with which each roundel is bordered. The subject of one of the roundels is the Virgin and Child between St. Lawrence and St. Francis (Plate 7), the middle group being a free adaptation of an anonymous engraving based on a drawing (in the possession of the Duke of Devonshire at Chatsworth) attributed to Raphael. Behind the figures is a small alcove; on the cornice to the left of it is the date 1528. The companion roundel depicts, in a similar architectural setting, a group of five saints. An engraving after Raphael, in this case by Marcantonio Raimondi, has again provided Pellipario with the chief elements of his composition. In the front rank, as in the original, are seen St. Paul, St. Cecilia and St. Mary Magdalene, but in the background a female saint, probably St. Clare, and St. Francis replace the St. John and St. Augustine of the engraving. The date of the roundels is found also on a well-known dish, in the Bargello at Florence, with a figure of St. Cecilia, which bears Pellipario's Christian name in monogram with an inscription showing that the dish was painted by him in the workshop of his son Guido Durantino at Urbino; it may therefore be inferred that the roundels also are part of the earliest work done by him at Urbino, after his migration from Castel Durante[2].

[1]Fully discussed by the donor, with illustrations, in *Transactions of the Oriental Ceramic Society*, 1933-4, p. 262.

[2]The roundels are discussed at greater length in relation to other works of Pellipario in the *Burlington Magazine*, vol. lxvi, 1935, p. 104.



URBINO MAIOLICA ROUNDEL, PAINTED BY NICOLA PELLIPARIO; DATED 1528. DIAM. 11 IN.



(*a*) (*b*)

(*a*) NEVERS JAR. FIRST HALF OF 17TH CENTURY. H. 12 IN. (*b*) DELFT VASE. END OF 17TH CENTURY. H. 10 IN.

The spread of the maiolica craft beyond the Alps took place in several different waves independently. One such wave took it to Nevers, where Italian potters settled in the second half of the 16th century. Amongst them was Dominique Conrade, born at Albissola, a pottery town near Genoa, who came to France in the train of Lodovico di Gonzaga when the latter married Henriette de Clèves, duchesse de Nivernais, in 1565. The manufacture carried on by Conrade and his brothers continued in the hands of their family for more than a century; in its early stages it seems to have been in close relation with the Italian potters at that time working at Lyons. In a French collection there is an oval dish[1] with the subject of the Flood, bearing on the back the signature of Jacques (d. 1652), youngest son of Dominique Conrade. Amongst the new acquisitions out of the John Webb Fund is a large oviform jar with figure-subjects which can be attributed with little hesitation to the same hand (Plate 8*a*). The surface below the neck (which has been cut down) is entirely covered, in the manner of an Urbino *istoriato* vase, with a continuous landscape into which are introduced three Old Testament subjects—the Meeting of Jacob and Esau, Samson firing the crops of the Philistines, and David and Goliath. The colour-scheme is unusual and striking; the soft greyish-blue under-painting is dominated by copper-green and a yellow varying from rust-brown to strong orange, with details in dark manganese-purple. Whilst this pictorial method of decorating a vase is of Italian derivation, the painting is here thoroughly French in character.

The Nevers vase illustrates only one of several independent northward expansions of the art of the Italian maiolica-potter. Another was in the direction of the Netherlands, culminating in the great industry which made famous the name of Delft, yet another into the Alpine regions of Central Europe, where the art rather quickly declined to the status of peasant craftsmanship. Both these developments are represented by interesting new acquisitions. A vase from the factory of the Hoppesteyn family at Delft (Plate 8*b*) is a good example of the employment of the classical themes following the tradition of Urbino maiolica, which for a time held its own in Holland against the all-pervading influence of Chinese and Japanese porcelain. The impact of Chinese "blue-and-white" is recognisable however in the choice of a blue monochrome for the figure-subject, a scene from Roman warfare in the style of Hendrick Goltzius. Borders of symmetrical scrollwork above and below are painted in the enamel colours and gold which are characteristic of the wares of this factory. Under the base is the mark I W in monogram; the former interpretation of this mark as the initials of Jacob Wemmersz Hoppesteyn is now generally abandoned for the reason that the style of painting, closely resembling that of

[1]Reproduced by C. DAMIRON: *La Faïence de Lyon, première époque*, Pl. XIX and XXIII.

his son Rochus, indicates a date towards the end of the 17th century, whereas the elder Hoppesteyn died in 1671. The vase, formerly in the possession of Mr. H. Avray Tipping, by whom it was long exhibited on loan at the Museum, was bought out of the funds of the Bryan Bequest. Similar vases are in the Rijks Museum, Amsterdam, and the Musées du Cinquantenaire, Brussels.

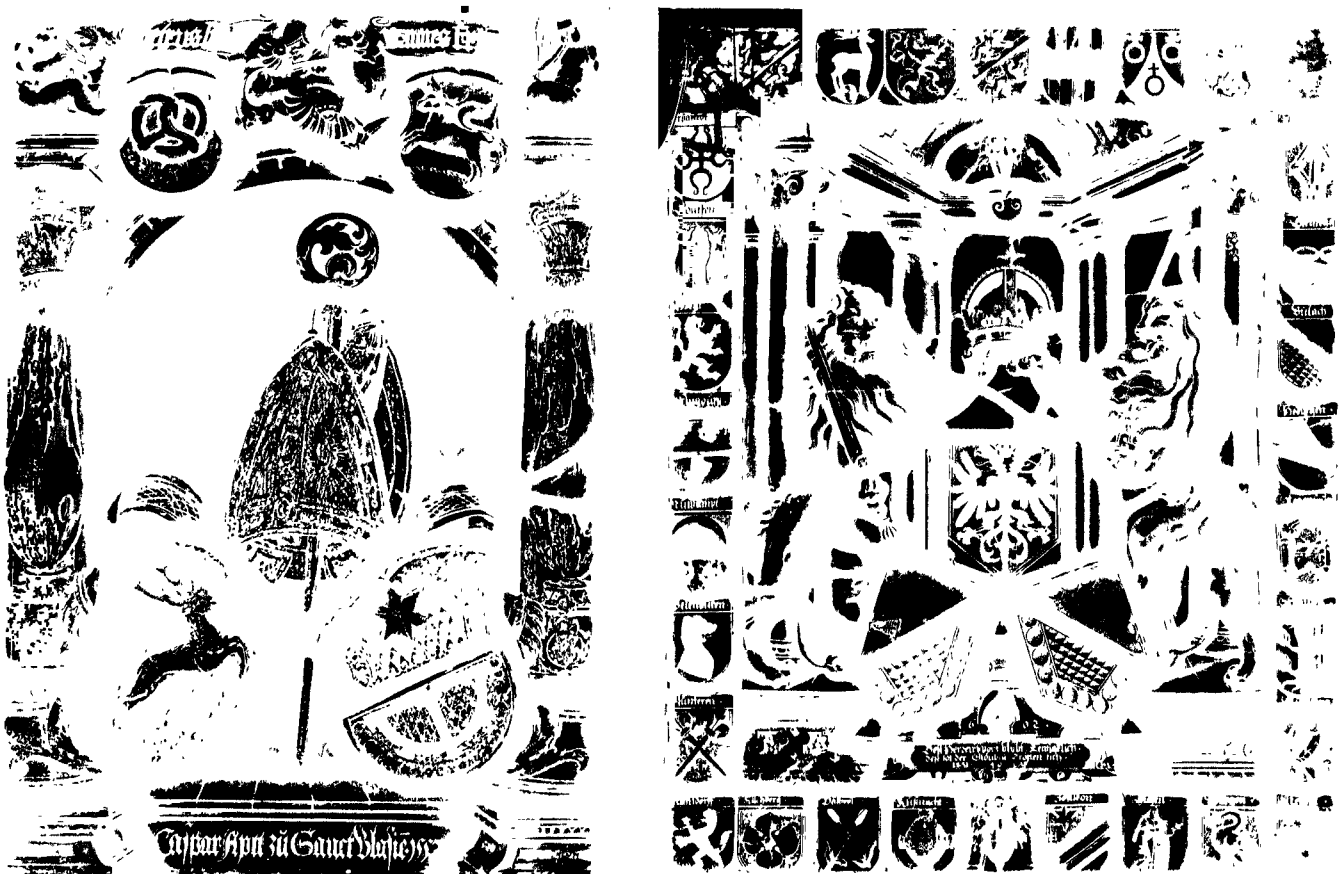
The Central European peasant wares of Italian descent are represented by an enamelled earthenware jug bought out of the Lane Memorial Fund of a type attributed to potteries in Lower Austria. The jug is painted in blue, bright yellow, greenish-turquoise and pale purple. Its surface is divided into four arched panels of somewhat Oriental character, each enclosing a standing figure of a peasant. Round the neck is the inscription "IOSEF·SCHV·ELAC·K", with the date 1770; under the base is the mark "H".

A STAFFORDSHIRE SLIPWARE POSSET-POT

The making of slipware, that is to say, earthenware decorated by the application of semi-liquid clay-mixtures of contrasting colour, is a branch of the ceramic art in which the English potter notably excelled, and its manufacture in Staffordshire, as the ground from which the great local industry eventually grew, is of great importance in English ceramic history. But Staffordshire slipware is by no means as well represented as it should be in the Museum collection, and the acquisition at a moderate price of a rare specimen of a type hitherto unrepresented was therefore to be welcomed. This specimen (fig. 3), which was obtained by purchase out of the Bryan Bequest Funds, is a posset-pot decorated with stylised flowers rendered in white dots over a dark reddish brown trailed on a lighter ground and filled in with patches of olive green. The green colour is of rare occurrence, but is occasionally found on the well-known dishes bearing the name of Thomas Toft, and may perhaps indicate that the posset-pot was made in the same Staffordshire pottery. On the dishes, however, the colour is usually impressed with a pattern resembling a canvas mesh; here it is plain. The dishes moreover appear to be mostly of earlier date; the only dated Thomas Toft specimens are of 1671 and 1674, while this posset-pot on the other hand resembles one in the British Museum[1] with the date 1688, and two others[2] inscribed "THE BEST IS NOT TOO GOOD FOR YOU", and dated 1695 and 1697. Another, in the Glaisher Collection at the Fitzwilliam Museum, Cambridge, inscribed "LYDDIA MOUNTFORD HER POT 1700", shows the use of green slip in the decoration to an even greater extent than the newly acquired specimen. Quite apart from its technical and historical interest the new posset-pot is an attractive piece, with an admirably spaced design showing to the full the rich colour of its class.

[1] J. E. & E. Hodgkin *Examples of Early English Pottery, named, dated and inscribed* (1891), No. 64.

[2] Hodgkin No. 75: and B. Rackham & H. Read: *English Pottery*, fig. 43.



(*a*) (*b*)

SWISS PAINTED GLASS. (*a*) DATED 1557. H. 12⅛ IN. (*b*) DATED 1602. H. 19 IN. *Bequeathed by Mr. T. Anstey Guthrie.*

PLATE 10



(*a*)



b

a VINCENNES PORCELAIN TEA-POT: ABOUT 1750. H. $5\frac{1}{2}$ IN. *b* HOCHST PORCELAIN GROUP: ABOUT 1760. H. $8\frac{3}{8}$ IN.

A VINCENNES PORCELAIN TEA-POT

Though in the 19th century it was the generally accepted view that Sèvres porcelain, especially that with coloured grounds, represented the highest achievement of the French national factory, critical opinion at the present day is disposed to value more highly the simpler wares made at Vincennes in the period of a few years before and after 1750. These, it is felt, show a finer taste and in their more restrained decoration reveal a respect for their exquisite soft paste material that is lacking in the more elaborate later wares. The Museum collection includes comparatively few specimens of this earlier period, and the appearance in the market of the beautiful tea-pot, here figured in Plate 10*a*, provided a good opportunity to strengthen it. Described at the public sale at which it appeared as English porcelain, it was recognised as an important piece of Vincennes of a kind which is rarely seen in England, though a similarly decorated piece was included in the exhibition of French porcelain held at the Musée des Arts Décoratifs, Paris, in 1929[1]. While the influence of Meissen was almost inevitable at this period the drawing of the pastoral subject is unmistakably French, and the charming baroque ornaments painted on the handle and spout are of a kind not found on any other 18th century porcelain. The tea-pot was bought out of the funds of the John Webb Trust.

A HÖCHST PORCELAIN GROUP

The Museum has hitherto possessed no example of the pastoral groups modelled under French influence at the porcelain-factory of the Elector of Mainz at Höchst, in the seventh and eighth decades of the 18th century. These are very characteristic productions, showing the sentiment as well as some of the grace of the early *Louis Seize* style, and an opportunity was therefore taken to acquire during the year by purchase out of the Murray Bequest Funds an important specimen in almost flawless condition (Plate 10*b*). It is a group evidently modelled after an engraving by J. E. Nilson, entitled *Le Songe Pastorale*, and in its earliest form it is said to date from about 1760 or a little later. It is customarily ascribed, however, to the sculptor Johann Peter Melchior, who was chief modeller at the Höchst factory from 1767 to 1779; but though some specimens (such as that now acquired) show signs of his style, suggesting that he revised the model, it seems unlikely that he actually created it[2].

[1]Compare P. Alfassa & J. Guérin: *Porcelaine Française du XVIIe au milieu du XIXe siècle*, 1930. Pl. 35(b).

[2]A specimen figured in K. Röder: *Das Höchster Porzellan*, No. 227, bears the Höchst mark of a wheel in red enamel and a painter's mark "C", which is stated never to occur on models certainly ascribed to Melchior.

GLASS FROM EXCAVATIONS IN EGYPT

The Museum has purchased a series of fragments of glass from excavations in Egypt illustrating rare, in some cases unique, types. The fragments of the Roman period include one with a moulded figure of a trumpeter, another with an enamelled figure of a cupid, a third with enamelled flowers on a blue ground, a fourth with enamelled lotuses in natural colours. These fragments all date from the 3rd-4th centuries A.D., as does a rare fragment with a caricature head in opaque white inlaid on a dark blue ground, the features being traced in purplish-black. About a century later is a fragment of a drinking-bowl with a wheel-cut head of a woman which has an interesting resemblance in drawing and technique to modern Swedish glass. Among the slightly later fragments are several with markedly Byzantine or Coptic designs. A charming portion of a deep cup has a vase with grape-vines enamelled on it in black, green, white and red of a type close in style to the mosaics in the Dome of the Rock at Jerusalem, and probably dates from the 6th-7th century. Two pieces of a wide bowl dating from the same period are painted with ornament of branching candelabra with vine-leaves in a rich orange pigment, perhaps simulating gold. Two fragments of a shallow dish are painted on the outside with a radiating pattern of niches with saints in orange, yellow and black. These rare fragments are painted in "cold" colours and foreshadow a certain type of 16th century Venetian glass; by comparison with the frescoes from St. Jeremias at Saqqara it seems possible that their date may be as early as the 6th century. A thick circular slab of glass with a square of gold leaf fused on to it is probably intended for architectural ornament in *opus sectile*, but parallels are lacking and it is just possible that it is an unfinished medallion of a well-known type with designs scratched through a gold leaf ground, and that it was intended for engraving and working up afterwards. In date it is probably as early as the 4th-5th century. The fragments of the Islamic period include a horned chess-piece in black glass, an indication possibly that the ivory or crystal pieces representing the white men had black glass pieces for their opposing colour. The question of the material of the coloured pieces in chess at this early date had not previously been solved. A number of fragments of the uncommon group painted in yellowish-brown (a pigment derived from silver, as in European mediaeval glass-painting) in imitation of lustre contain some interesting and provocative designs. We must group with these a small piece formerly belonging to Dr. F. R. Martin, one of the champions of the theory of the early date of lustre and of its invention in Egypt, painted with an extremely naturalistic spray of foliage in Hellenistic style; another fragment of very fine quality with a design of fishes and water-weeds has also a very Hellenistic flavour, but the persistence of Nilotic motives is sufficiently attested

by the mosaics in Santa Maria Maggiore, Rome, and the early years of the Arab domination did little to alter the prevailing flavour of Egyptian art. Both these pieces may well date from as early as the 6th-7th century and as such are extremely important and provide additional data for the theory of pre-Islamic lustred glass. The main series in this group comprises typical Arab designs which may be paralleled in 9th-12th century lustred pottery and include one unique and finely painted chip with a human face, which in style and drawing is related to a small group of lustred earthenware fragments with turbaned heads, probably to be dated at the beginning of the Fatimite period (969-1171).

Three splendid pieces of an exceedingly rare family with Sāmarrā type patterns imitating multi-coloured lustre on earthenware are executed by a process the technique of which has not yet been solved. The effect is of a brilliantly coloured opaque layer of shades of yellow and green over a blue or green transparent ground. The fractured edge shows the colouring to be the thinnest layer of pigment fused on to the body of the vessel by some process which leaves the surface perfectly smooth, while absorbing the colouring matter into the material itself. By design and colouring these fragments date from at least as early as the Abbasid period in Egypt (907-969), as do two other fragments, one of deep-blue glass with the word *al-barāka* ("blessing") engraved in very early Cufic script and another of amber-coloured glass with a diamond-engraved pattern of radiating leaves of a familiar 8th-9th century type. A fine example of the rare ruby-coloured glass produced under the Fatimites probably dates from the 11th century.

A large fragment of a wheel-engraved bowl of so-called "Hedwig" glass type with a bold design of horses and winged tree-forms must date from the 11th-12th century, as do two fragments of a cup of the same family with eagles carved through layers of emerald and amber glass to a clear ground. A small fragment of similar technique but carved through a layer of blue seems by the motive of its decoration to belong to the Tulunid epoch and may therefore be dated in the 9th century. A fragment of a vessel imitating a rock-crystal ewer probably belongs to the same date and has ornament of emerald-glass "flashed" on. It is this type of coloured glass that the 11th century traveller Nasr-i-Khosrau refers to as being sold by the ounce as of great price. To a later period belongs a superb fragment of a vessel with enamelled figures of a pagan sage and a Christian one, the latter dressed in a cope. From comparison with the celebrated Schefer MS. of the Makamat of Harīri (Paris, Bib. Nat. 5847) it is probable that this piece may be dated in the 13th century. Christian figures are rare on Islamic enamelled glass and the quality of drawing on this small fragment is very high. Another, part of the neck of a 14th century

ewer, is enamelled with flying storks in a style which shows vividly the strong Chinese influence on Near Eastern drawing subsequent to the Mongol invasion of 1285. Further late fragments include a rare type with a white enamel openwork design on a purple glass ground, the interstices filled in with motives in gold. This fragment probably dates from the 14th century, whereas a small piece with birds in roundels painted in a lustre pigment on a purple ground is probably from the style to be associated with the workshop of the 11th century artist signing himself "Sa'ad". Other examples of his painting in lustre on glass are known, including a signed fragment in the Benaki Museum at Athens.

SWISS AND OTHER GLASS-PAINTINGS

The stained glass collections have received a notable accession by the bequest of the late Mr. T. Anstey Guthrie. Apart from one or two examples of modern work in the old style it consists mainly of old Swiss glass-paintings; these belong to the period of about two centuries during which the art underwent in Switzerland a peculiar development owing to the fashion, amounting almost to a craze, for small panels or medallions of stained glass as commemorative gifts, communal or personal, for presentation on all possible occasions, both public and domestic. As a result of this custom a style was evolved which in competent hands was embodied in works of art on a small scale requiring to be judged by quite other standards than those applicable to the monumental windows of the Middle Ages. The nature of this style is well seen in Mr. Guthrie's collection. The earliest panel bears the date 1544 and has as its principal subject the Coronation of the Virgin; it was presented by or to a certain Brother Peter Eichorn whose canting shield showing a squirrel is inserted above his name at the foot of the panel. Other early panels are those of 1551, showing Burchart von Curtlary kneeling in adoration of a crucifix, and of 1554, with the name of a town clerk of Baden in the Canton of Zurich and a figure of his patron St. Henry. Another of exceptionally pleasing design, dated 1557, almost certainly the work of a Swiss artist though made for clients outside the boundaries of Switzerland, shows the two shields, ecclesiastical and personal, of the Abbot of St. Blasien, in the Black Forest (Plate 9*a*); other shields, presumably of two donors, are introduced above the archway which, as usual in Swiss panels of this period, forms a framework for the whole composition. And so the series continues, showing the various changes which came about in the lay-out of these little glass-paintings, and the gradual modification of technique by which glass stained throughout its substance tended to give way to white glass with painting in translucent coloured enamels, until at last the panel came to consist of a single white sheet treated in this manner. An interesting panel of the Zurich School, dated 1589, shows an

animated picture of the Death of Saul. One of the most important, formerly in the collection of the late Lord Sudeley at Toddington Castle, is a large *Standesscheibe* (Plate 9*b*), with the arms of the Canton of Zurich, lions supporting the crown and shield of the Empire, and a border of small shields of the administrative districts (*Ämter*) of the Canton. It bears the signature of Josias Murer (b. 1565; d. 1630), one of the leading Zurich glass-painters of his time. The ultimate development of this distinctively Swiss art is seen in several small "monolith" roundels (to use a term current in the German literature of the subject) of the type which seems to have been a speciality of the glass-painters of Zug. A pair of these, dated 1671, represent the Virgin Mary and the Risen Christ appearing to St. Francis, and the Saint miraculously warming the hand of a half-frozen peasant; they may be attributed to the painter Michael Müller (d. 1682).

The specimens other than Swiss in this generous bequest include three fine examples of German work of the first half of the 16th century. A pair of small medallions are admirable for their simple and telling treatment of heraldry; one of these has the arms of the Nuremberg patrician family of Tucher, the other an unidentified shield with a golden eagle displayed on a black field. The third somewhat larger German medallion, dated 1528, has the shield charged with a turnip of Elisabet von Keitschach.

There are lastly a few examples of the small enamel-painted panes of the 17th century which were the culmination in Holland of a development of glass-painting on a miniature scale parallel to that which took place in Switzerland. Three of these are of a not uncommon type, with naturalistic pictures of birds, of which hitherto the Museum has possessed no examples. Three others are oval panes with symbolical paintings and verses in Dutch alluding to spring, winter, and the evils of drunkenness.



Fig. 4

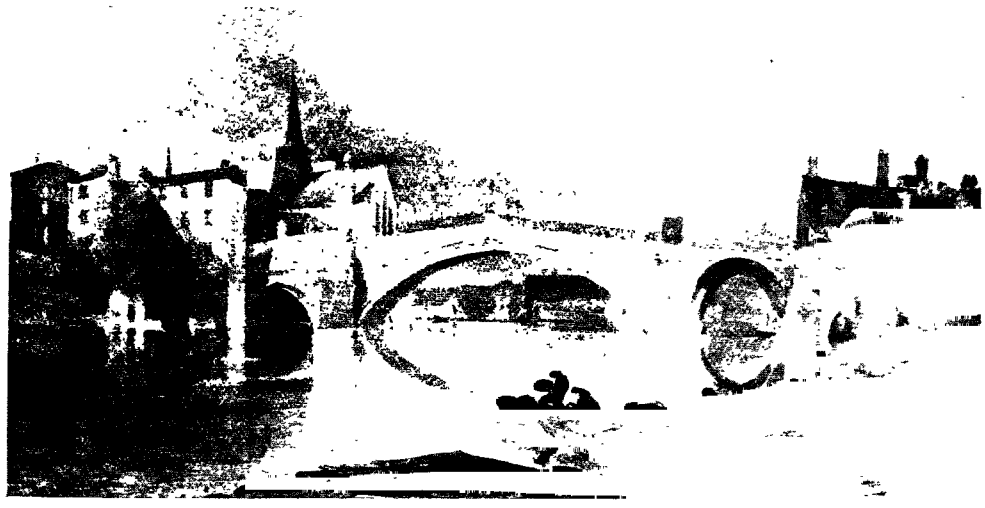


Fig. 5

DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN

TWO DRAWINGS BY AUBREY BEARDSLEY

Of the six drawings by Aubrey Beardsley which Mr. Arthur Symons chose as illustrations to his study of the artist published in 1898, one (*The Wagnerites*) was acquired by the Museum in 1932. Two more have now been added, having been given this year by Canon Gray in memory of André Raffalovich. These are the drawings entitled *Le Débris d'un Poète* and *The Mirror of Love*. The second of these is a purely decorative composition showing a heart-shaped mirror, the entire surface of which is occupied by a full-length nude figure of the winged Eros. The base of the mirror resembles a late 16th century gadrooned goblet, across the stem of which stretches a row of candle-spikes (similar to those to be seen in front of side altars in Catholic churches). It is in the disposition of the candles, in their cunning asymmetry, that Beardsley shows his genius as a designer, and the whole drawing is an example of the perfect marriage of composition and suggested symbolism.

Even more interesting is the other drawing, which depicts a weary and emaciated man—a true *fin de siècle* poet—half seated on an office stool and turning over the pages of a ledger (fig. 6). In shape the composition is very high and narrow like a Japanese pillar-print, and the balance of light and dark is as perfectly managed as in anything Beardsley ever did. These two drawings are a most valuable addition to the Museum collection of the great draughtsman's work.

GAUDIER-BRZESKA

There has recently been a considerable revival of interest in the work of Henri Gaudier-Brzeska, stimulated partly by a successful biography and partly by the play which was based on his career and produced last year at the New Theatre. The Museum already possesses a number of Gaudier-Brzeska's drawings and a further addition was made this year by the gift from the Contemporary Art Society of a very characteristic study of an elephant (Plate 12). Like so many such animal studies by the artist this is drawn with a stylographic pen in green ink and the statement is of the most summary description—little more than an outline. Yet it is curiously complete. The heavy swaying gait of the animal, the flexibility of its trunk, the melancholy but malevolent eye, even the texture of the skin—all these are admirably rendered with an astonishing economy of means. In addition to the gift of this drawing the Contemporary Art Society also presented a drawing by John Nash.

Later in the year Mr. Horace Brodzky gave a lino-cut made by Gaudier-Brzeska and an impression from the same. Now that lino-cutting has become established as a recognised art and has developed its own technique, it is interesting to find that Gaudier-Brzeska had already, nearly twenty years ago, discovered for himself the lines of subsequent development, and produced a work which could not have been expressed in any other medium. It is proposed to exhibit the lino-cut, with its proof, in the Gallery (Room 75) containing technical exhibits.

DESIGNS FOR THEATRE AND FILM

One of the most attractive theatrical acquisitions of recent years was the stage model for the last scene in Mr. C. B. Cochran's production of *Helen!*, designed, made and presented by Mr. Oliver Messel. Those who saw the actual production will remember the beauty of the settings and the costumes, founded frankly, as they were, upon the traditions of the Baroque Theatre, and embodying all those elements of symmetrical architectural perspective which characterised the triumphs of Jean Bérain and the whole family of the Bibiena. Mr. Messel seems to have a natural sympathy with the theatre of the second half of the 17th century, when, if the phrase may be permitted, the theatre was at its most theatrical and exhibited a degree of fantastication totally foreign to the realism of today. A burlesque like *Helen!*, a new production of the Offenbach and Halévy triumph of the 'sixties, obviously lends itself to any degree of fantastication of which the artist is capable and the highest praise that can be given to Mr. Messel is that his genius proved equal to the occasion. He produced a stage picture of ancient Greece seen through the eyes of 17th century France with a hint of the period at which *Orphée aux*

Enfers was first produced, cunningly suggested by the shape of a parasol here—the outline of a crinoline there. It is not often that theatrical productions in London offer a designer of Mr. Messel's talent so perfect an opportunity and not often that such an opportunity is so perfectly taken.

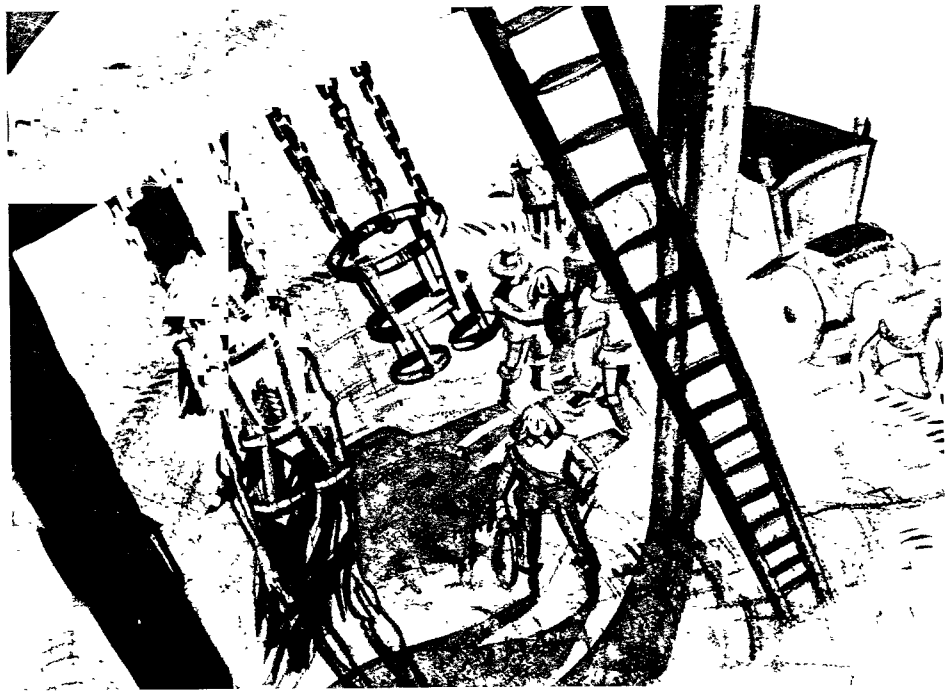
In addition to this model the theatrical collections were this year enriched by four designs by Cathleen Mann (the Marchioness of Queensberry) for costumes in the film of *Chu Chin Chow*. An attempt has been made during recent years to bring the film industry within the scope of the theatrical collections in this Museum, and during the year several interesting additions were made, notably by the acquisition of two designs by Mr. Laurence Irving for the film of *Colonel Blood* (Plate 11*b*). These are particularly interesting as Mr. Irving is an artist of sufficient eminence to be allowed to decide his own camera angles. The result is a curious mixture of what is usually understood by the stage setting and of book illustration with the added interest of an unusual point of view. Two drawings by Mr. Lawrence P. Williams for the film of *Nell Gwyn* were acquired during the year as well as a drawing by Mr. Ronald Balfour for a costume worn by Miss Anna May Wong in the film of *Java Head*. The Museum collection of pantomime designs by A. Comelli was much enriched by a gift from Mrs. Arthur Collins.

DESIGNS FOR POSTERS

The Empire Marketing Board, during the brief period of its existence, certainly did everything in its power to promote the employment of the best poster designers available. It will be remembered that the Board's display hoardings were of uniform design and each offered space to three large horizontal posters and two smaller upright panels. The very limitation implied by this arrangement seems to have acted as an inspiration to the artists concerned, and the display boards did much during the period of their existence to raise the standard of poster design throughout the country. When the activities of the Empire Marketing Board were brought to an end an exhibition of the original drawings for the posters used was held at the Imperial Institute, and excited much interest. On the conclusion of the exhibition a selection of these designs was presented to the Museum, to be divided between the Department of Engraving, Illustration and Design and the Department of Circulation. Among the larger of these designs were two by Mr. Paul Nash, two by Mr. Clive Gardiner and three by Mr. Mark Gertler (Plate 11*a*). These are now exhibited in Room 75. The smaller designs included work by K. Hagedorn, F. C. Herrick, E. McKnight Kauffer, Horace Taylor, H. S. Williamson, Keith Henderson, Irene Fawkes and Clare Leighton. It is hoped that these will prove of value to students both at South Kensington and at the various art schools throughout the country.



(*a*)



(*b*)

(*a*) MARK GERTLER. DESIGN FOR POSTER. 38 × 58 IN. *Given by the Empire Marketing Board.* (*b*) LAURENCE IRVING. DESIGN FOR THE FILM OF "COLONEL BLOOD." $12\frac{1}{2} \times 16\frac{1}{2}$ IN.



PEN DRAWING. BY HENRI GAUDIER-BRZESKA. 9 × 10 IN. *Given by the Contemporary Art Society.*

A design by Mr. Aubrey Hammond (intended to be cut up to make a child's theatre) was given by the London Passenger Transport Board.

WALL-PAPERS

The Museum already possesses a large collection of wall-papers available for students of the history of design and this was considerably augmented during the year by the gift of a most valuable collection from the Wall Paper Manufacturers Ltd., whose interest and practical assistance, especially that of Mr. A. V. Sugden, J.P., in this branch of the Museum's work is greatly appreciated. The gift included English wall-papers of the 18th century, "Empire" papers of the years about 1800, Gothic Revival papers of the period 1830-40, sumptuous, heavily-decorated papers of the mid-19th century, and papers of the 'seventies and 'eighties showing the influence of the Aesthetic Movement. Towards the end of the century the names of well-known artists begin to appear as designers. There is a series showing the work of Walter Crane from 1875 to 1912. Kate Greenaway is represented, Albert Moore and a number of lesser known men such as A. L. Gwatkin, Harrison Weir, B. J. Talbot, and John Belcher, R.A. There are more modern papers by C. F. Annesley Voysey, Albert and Horace Warner, Sidney Haward and W. J. Neatby, while the new art of the nursery paper includes examples of the work of Will Owen and Mabel Lucie Attwell. In addition to the wall-papers there are examples of end-papers and lining-papers, English, Italian and Portuguese. A further collection of early lining papers and wall-papers was given by Messrs. Arthur Sanderson and Sons, Branch of the Wall Paper Manufacturers Ltd.

BEQUEST OF EDITH, LADY POWELL

The major part of the Powell Bequest is dealt with in the section devoted to the Department of Paintings, but some dozen drawings, of a less finished or important character, are in the Department of Engraving, Illustration and Design and may be briefly described here.

One of the most interesting is a drawing by Canaletto of a theatrical performance in the Piazza di San Marco. A version of the same subject is in the Ashmolean Museum, Oxford. Another Canaletto, a *Capriccio*, perhaps representing an unidentified scene on the Lagoons, is even finer in the power of its calligraphic line and the balance of silvery lights and shades. It was listed as no. 793 in the collection of John Barnard the celebrated 18th century connoisseur, whose mark it bears. It was no doubt one of the three Canaletto *Views of Venice* which fetched £6 10s., £15 10s. and £7 15s. respectively in the Barnard Sale in 1787. An interesting Italian drawing formerly ascribed to Guardi is a view of an Italian piazza embodying characteristics from various north Italian towns.

An early Cotman drawing, signed and dated 1803, of the *Ouse Bridge, York* (fig. 5), is of particular interest to students of English water-colour. Cotman is known to have visited York in the first week of July 1803 in the company of his friend P. S. Munn. A drawing by the latter artist of *Ouse Bridge, York—July 6—1803* is in the British Museum, while the Victoria and Albert Museum already possesses a more distant view of the same bridge by Cotman, dated July 5. In the diary kept by Mrs. Cholmley of Brandsby Hall near York is the following entry:

"July 7, 1803. Mr. Munn and Mr. Cotman came."

The beautiful drawing just acquired was probably done in London, after Cotman's return from Yorkshire, from a pencil drawing made on the spot.

Three Italian landscapes probably copied by Turner or another of the young artists who frequented Dr. Monro's house in the closing years of the 18th century are perhaps based on unidentified originals by J. R. Cozens, and in any case are of great interest as examples of the work which was done in that famous nursery of budding artists. Less important items include a small river scene by David Roberts, a landscape by T. Hearne, and a marine sketch by Clarkson Stanfield.

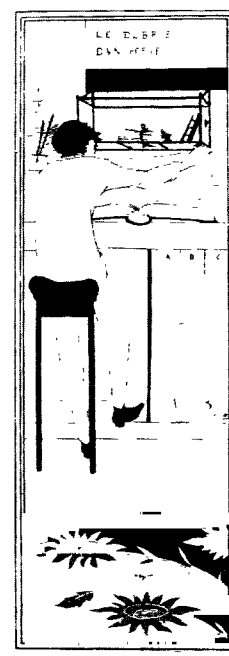


Fig. 6

DEPARTMENT OF PAINTINGS

OIL PAINTING

The National Art-Collections' Fund presented an interesting English painting of a man and two girls taking tea. The picture, which was acquired from a Chelsea dealer, dates from about 1725 and was formerly, and quite erroneously, described as a portrait of the poet Gay and his sisters by Hogarth. It is not known who painted the picture nor whom it represents, and while it is an attractive "conversation piece" of considerable merit, it is perhaps primarily of interest to the Museum because it gives a clear representation of a group of silver utensils—pot, bowl, kettle and stand, tray, tongs, etc.—of the period when it was painted. Curiously enough, Messrs. Crichton Bros. own a larger picture with a practically identical arrangement of the silver, but with a different disposition of the figures, who, in this case, are four in number.

WATER-COLOUR DRAWINGS

An important bequest of drawings, mostly in water-colour, was received under the will of Edith, Lady Powell, widow of the late Sir Richard Douglas Powell, Bt., K.C.V.O. (1842-1925), who was Physician to Queen Victoria, King Edward VII, and King George. Lady Powell was the younger daughter of the late Henry Wood of Cleveland Square and his wife, *née* Rosetta d'Arblay Burney, daughter of the Venerable Charles Parr Burney, successively Archdeacon of St. Albans and Colchester. Archdeacon Burney was a son of Charles Burney, D.D., a grandson of Charles Burney, the historian of music, and a nephew of Fanny Burney, Madame d'Arblay. Like the celebrated Dr. Thomas Monro, he befriended young water-colour painters, and many of the drawings which he possessed were bought at Dr. Monro's sale. Of the drawings which she inherited, Lady Powell bequeathed thirty-two to the Museum. They were divided between the Department of Paintings and that of Engraving, Illustration and Design. The nineteen drawings which were allocated to the Department of Paintings are by or in the manner of J. M. W. Turner, R.A. (4), T. Girtin (4), J. R. Cozens, J. S. Cotman (2), T. Hearne, W. Turner of Oxford, R. P. Bonington, W. Callow, T. S. Boys, C. Wild, J. Scarlett Davis, and Clarkson Stanfield, R.A.

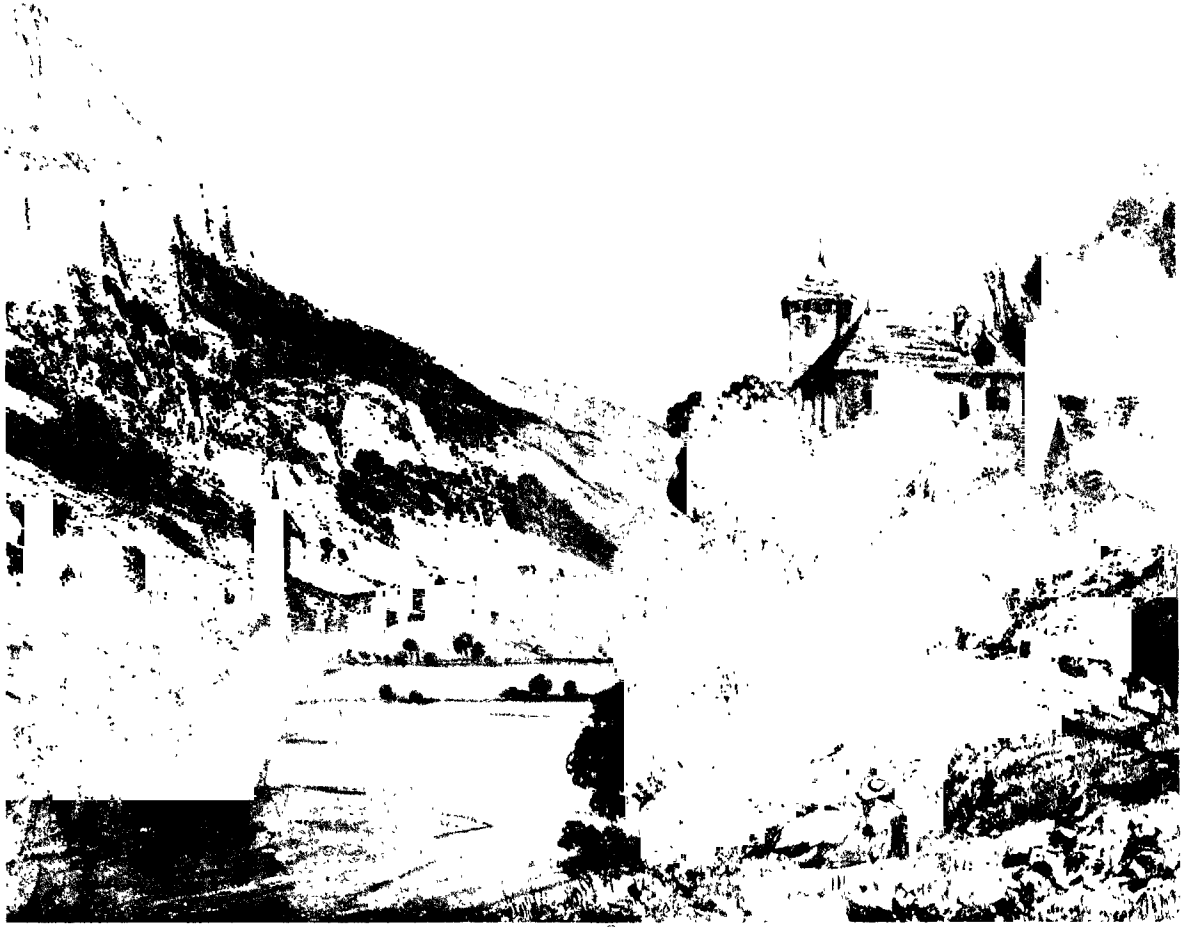
The drawing by Cozens which represents a scene *In the Gardens of the Villa Pamfili at Rome*, is a composition hitherto unrecorded in the *œuvre* of Cozens. Mr. C. F. Bell thinks it is one of those which belonged to William Beckford. Two Italian subjects, somewhat in Turner's early manner, may be copies or

adaptations, executed by one of the young artists patronised by Dr. Monro, from originals by Cozens. What may be regarded as an indubitable early work of Turner is a small signed *Interior of the Ruined Refectory of St. Martin's Priory, Dover*, a result, perhaps, of the artist's visit to Dover in 1793; also by Turner and dating from before the end of the century is a limpid drawing of a stream, bridge, trees and figures. One of the Girtins is a small oblong landscape representing a wide view, with a wooded hill—possibly Box Hill, Surrey—in the middle distance on the left. Another, a more important and rather large signed drawing, is an oblong view of *Louth Church, Lincolnshire* (Plate 13), dating from about 1795. It is probably the drawing which was engraved, with slight alterations and in an upright form, by Bartholomew Howlett in 1799 and published in his *Selection of Views in the County of Lincoln*, 1805. Girtin made several drawings of this type, and it is satisfactory that a specimen of them has now been added to the Museum collection. A distant *View of Greenwich*, possibly by Edward Dayes or Girtin, is a copy of a drawing by Cozens, as has been pointed out by Mr. C. F. Bell. Another drawing, which may perhaps be one of those made by Girtin when a youth at Dr. Monro's, or, alternatively, may be one of the numerous studies made at Dover by Turner, is a view of *Dover Harbour*, somewhat in the manner of John Henderson, the collector and amateur painter. The drawing by Thomas Hearne of *The Monastery, Kelso, 1778*, is typical of his architectural subjects, and resembles, except for details, the less finished drawing (no. E. 588-1929) by Hearne (dated 1780) in the Museum collection; a third version was in the Poynter collection, and the subject was engraved after Hearne by William Byrne in 1780. A *Landscape with Sheep and Figures* by William Turner of Oxford is a small and early example. One of the two works by J. S. Cotman is a view of *Dieppe Harbour*, signed and dated 1823, probably the original of the replica exhibited at the Old Water Colour Society in 1825 and acquired by the Museum in 1876 in the William Smith Bequest. The other is a large painting of the *Maison Abbatiale* (or *Logis Abbatial*) *of the Abbey of St. Ouen, Rouen*, a building which was demolished in 1816. Other similar drawings by or after Cotman are known. Cotman does not seem to have seen the building before its demolition, and the drawings are presumably based on an engraving. Cotman exhibited the present drawing at Norwich in 1824, having painted it for Archdeacon Burney. Mr. Sydney L. Kitson has communicated, with other information, a quotation from the *Norfolk Chronicle*, of the 14th August 1824, referring to the exhibition of the Norwich Society, which says that "Of Mr. Cotman's views in France it would be difficult to select a more exquisite model of architectural delineation or one that more advantageously shows his originality and freedom of manner than that which offers itself in no. 94, 'Abbatial House at Rouen'. We dwell with pleasure on



THOMAS GIRTIN. "LOUTH CHURCH, LINCOLNSHIRE." $15\frac{1}{8} \times 19\frac{1}{4}$ IN. *Bequeathed by Edith, Lady Powell.*

PLATE 13



R. P. BONINGTON. "BRIDGE OF ST. MAURICE, VALAIS, SWITZERLAND." $7\frac{1}{4} \times 9\frac{5}{16}$ IN. *Bequeathed by Edith, Lady Powell.*

the good taste, the elegant style and the appropriate adaptation of costume with which he has introduced his groups of figures into this subject". The *Bridge of St. Maurice, Valais, Switzerland* (Plate 14), by R. P. Bonington, is an important addition, as it illustrates a phase of the artist's work which was hitherto unrepresented in the Museum's collection; it is on paper water-marked 1823 and, though not signed, is authenticated by W. J. Cooke's engraving, published in 1828. The remaining drawings are a *Distant View of Paris* by William Callow; a signed and early *View of Dordrecht* by Thomas Shotter Boys; an *Interior of the Church of St. Pierre at Louvain* by Charles Wild, engraved in the artist's *Architectural Grandeur in Belgium, Germany and France*, 1837; a Paris street view, presumably in the rue du Temple, with the remains of the hôtel of the Duc de Montmorency, by John Scarlett Davis, 1831; and a view of a canal at Strasbourg by Clarkson Stanfield, R.A., which was engraved in *Heath's Picturesque Annual* for 1833.

Three works were purchased with the funds of the R. H. Stephenson Bequest. One is a small upright landscape with a river and figures in a gorge, painted in gouache in 1718 by Bernard Lens (b. 1682; d. 1740), the celebrated miniature-painter, from an oil picture by the Dutch artist, John Vandervaart, who was born in 1647, came to England in 1674 and died in 1721. The picture is signed in front, at the back and again on the backboard. The black wooden frame is beautifully constructed and was probably made by Bernard Lens himself. His skill as a frame-maker is exemplified by miniature-frames in the Duke of Portland's collection.

Another purchase from the same fund was a circular half-length portrait of John Hamilton Mortimer, A.R.A. (b. 1741; d. 1779), leaning on a chair in front of his easel; it is believed to be the work of the artist himself.

The third acquisition through the R. H. Stephenson Fund was a striking and rather large (about 20 in. by 30 in.) water-colour group of *The Six Children of Elhanan Bicknell, Esq.* (Plate 16), painted in 1841 by Stephen Poyntz Denning and exhibited at the Royal Academy in the following year. Elhanan Bicknell was a merchant who derived a large fortune from whale fishery. He was one of the most munificent of 19th century art patrons and one of the first to admire and collect the works of Turner. His country house at Herne Hill, about a mile from Dulwich, was filled with paintings and sculpture. Waagen, in his *Treasures of Art*, 1854, describes the drawing-room as "richly decorated in the rococo taste of earlier and more refined style. The insides of the shutters are lined with mirrors, which by candlelight must have a very brilliant effect. The chief ornament of the room, however, consists of a collection of admirable drawings in water-colour, which cover the walls".

Bicknell married, in 1829, Lucinda, a sister of Hablot Knight Browne

("Phiz"), and left a large family by this and a previous marriage. One of his sons married the only child of David Roberts, R.A. Herman Bicknell (b. 1830; d. 1875), author, orientalist and traveller, was the third son of Elhanan Bicknell. The sale of the Bicknell Collection (formed from 1838 onwards) took place at Christie's in 1863 and realised £80,000. The present drawing was not included in the sale. Waagen (*op. cit.*) says "the cheerful, sunny, transparent character of this picture corresponds admirably with the happy ages of the little party; among which a girl in a white frock, in the centre, is particularly remarkable". The career of the artist who made the drawing was unusual: he began life as a beggar boy, but at the age of 26 was appointed curator of the Dulwich Picture Gallery. He died at Dulwich College forty-three years later, in 1864. At the time when he made this drawing there was a great vogue for water-colour portraits. The Museum collection does not contain many, and the present example is a valuable addition to them.

Mr. E. T. Vaughan gave an excellent *Landscape with a Rutted Track*, painted largely in brown tones about 1825 by an artist who has not been identified. It has stylistic affinity with some of the work of J. B. Pyne.

The Squire Gallery presented a water-colour drawing of a *View on the Thames*, showing probably *Battersea Old Bridge and Church*, by S. Malkin. This obscure artist exhibited from 1821 to 1829 and the style of the drawing suggests that he may have been a pupil of Richard Sasse.

The executrix of James Abbott McNeill Whistler followed her loan of works by Whistler (*see* p. 68) by the gift of a small upright water-colour drawing of *Westgate* by him. It is a typical example of his sensitive manner, and is perhaps the first of his water-colours to become the property of a public institution in England.

Mr. Cecil C. P. Lawson presented two water-colour studies of hollyhocks by his father, Cecil Gordon Lawson (b. 1851; d. 1882). Cecil Lawson is not known as a flower-painter, but these two veracious drawings were doubtless made as studies for the foreground in the celebrated picture of *The Minister's Garden* in the City Art Gallery at Manchester, in which hollyhocks are a prominent feature.

FOREIGN WATER-COLOUR DRAWINGS

The Museum's collection of foreign water-colour drawings grows slowly. An important addition was made by the gift from the late Canon John Gray (made in fulfilment of the wishes of the late André S. Raffalovich) of a small drawing of *Sappho* by Gustave Moreau (b. 1826; d. 1897). Moreau, whose work has been compared to that of Burne-Jones, painted religious, mythological and allegorical subjects. His original conceptions and individual manner of

execution are the result of what he called his unbridled imagination and his almost madly critical mind. *Sappho* is a small painting of the poetess leaning against a rock at the top of a precipitous chasm.

WALL PAINTING

The old mansion of Drakelowe, near Burton-on-Trent, was demolished in 1934. It contained a room[1] whose walls were decorated in 1793 with landscapes and foliage by Paul Sandby, R.A., for Sir Nigel Gresley, Bt. Sandby, who was then 69, completed the work in two months. Very few examples of such decoration are known: Mr. Christopher Hussey has described one at Norbury[1] and there is a smaller room at Lodi which is painted in a somewhat similar manner and is described by Dr. G. C. Williamson in his *Richard Cosway, R.A.*[2] An earlier example, of the 17th century, discovered by Major Coningsby Disraeli in an old farmhouse on the Hughenden estate, consists of landscapes on canvas divided by mouldings. In the Drakelowe example the landscapes were painted direct on the plaster of the walls and rose to the coved ceiling which formed the sky; at one end of the room, however, was a small alcove containing on its wall a mountain scene, signed by Sandby and dated 1793, which constituted a separate design from that on the larger walls. It was not possible to preserve the entire room: even if space could have been found for it, those walls which consisted of plaster on brick could not have been removed. The end wall containing the alcove, however, consisted mostly of lath and plaster; it was taken down, with great difficulty, in sections and brought on lorries to London, where it has been set up in the Museum. It was already considerably soiled and damaged before removal, and with the additional blemishes inevitably caused by the process of demolition it will require a considerable amount of cleaning and treatment. The portion which has been erected in the Museum measures about 22 ft. in height by 25 ft. in width.

PASTEL

Miss Lucy Burton presented a pastel head of her father, William Shakespeare Burton, painted by himself in old age. Burton is now chiefly remembered through his famous picture of *The Wounded Cavalier* in the Corporation Art Gallery at the Guildhall. He was born on the 1st June, 1824, the son of a well-known actor who went to America in 1838 and amassed a considerable fortune. The boy remained in England and was employed by Messrs. Palser of King Street. He became a pupil of the Royal Academy Schools and in 1851 gained a gold medal for his picture of *Samson and Delilah*. He afterwards attached himself to the Pre-Raphaelite School and his picture of *The Wounded Cavalier* was,

[1]Illustrated in *Country Life*, 17th February, 1934.

[2]See also *Country Life*, 24th March, 1934, p. 313.

with Holman Hunt's *The Scapegoat*, the outstanding success of the Academy of 1856. During the two years he had spent on painting this picture he had much injured his eyesight and he suffered from intermittent failure of sight during the remainder of his life. Holman Hunt, in his *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood*, refers to Burton about the years 1855-6 as, with Ford Madox Brown, Henry Wallis, Arthur Hughes and Windus, being "outside our body" but "openly working on our lines". His *Wounded Cavalier* was purchased for the Guildhall Gallery in 1911 for £756. At the same time an influential committee raised a testimonial to the artist, which enabled him to live without anxiety for the rest of his life. Burton exhibited at the Royal Academy till 1876, but during the last years of his life he fell into almost complete oblivion as an artist. He died at Lee in February, 1916.

MINIATURES AND SILHOUETTES

Eleven miniatures and one silhouette were acquired during the year. An enamel miniature of a man, by Noah Seaman, an artist who was working in England about 1720-30, was purchased at Christie's with funds of Captain H. B. Murray's Bequest (Plate 15*b*). It is signed at the back. The Dublin Museum possesses an enamel portrait of a lady by Seaman, which is dated 1728.

Another purchase—with funds from the R. H. Stephenson Bequest—was a miniature of a young girl, authenticated by a printed card at the back as the work of François Xavier Vispré, a Frenchman, born about 1730, who worked in England and Ireland. The card reads "F. X. VISPRE, | miniature & crayon painter, | (from London) | takes likenesses | Prices from Three to Six Guineas. | At Mr. Clarke's, Ironmonger, Bridge-Street, | Cambridge". The miniature, which is painted in the French manner, dates from about 1794 and shows firstly that Vispré practised for a time at Cambridge and secondly that he was living beyond the date 1790, about which he was supposed to have died.

Numerous French miniaturists worked abroad in the 18th century. Not a few of them, like Vispré, came to England, but many worked in other countries. One of those who settled in Holland was Helant, who seems to have been a Frenchman from Lille. An attractive miniature of a man, signed by Helant and dated 1792, was purchased with funds from the R. H. Stephenson Bequest. It is in an English frame of the period, which suggests that Helant may have visited England, and a damaged inscription at the back seems to show that the miniature was at one time in the hands of Charles, the contemporary miniature-painter and silhouettist.

Another acquisition with the same funds was that of a miniature portrait of Mrs. Mee, *née* Anne Foldsone (Plate 15*d*), the celebrated miniature-painter,



a



b



c



d

(*a* DR. THOMAS MEIN, R.N. BY HENRY BONE, R.A. $2\frac{3}{4} \times 2\frac{3}{16}$ IN. *Given by Mr. Hugh Cobb.* (*b*) MINIATURE PORTRAIT OF A GENTLEMAN. BY NOAH SEAMAN. $1\frac{29}{32} \times 1\frac{1}{2}$ IN. *c* PORTRAIT OF A GENTLEMAN. BY CHARLES JAGGER. $2\frac{19}{32}$ 2 IN. *Given anonymously.* *d* MRS. JOSEPH MEE, MINIATURE PAINTER. BY WM. GRIMALDI. $3\frac{1}{16} \times 2\frac{17}{32}$ IN.

STEPHEN POYNTZ DENNING, "SIX CHILDREN OF ELHANAN BICKNELL, ESQ." $21\frac{1}{16} \times 30\frac{1}{8}$ IN.

whose works are found at Windsor Castle and in the collections of many distinguished families. It was painted, perhaps from a self-portrait of Mrs. Mee, by William Grimaldi (b. 1751; d. 1830), a descendant of whom sold it at Sotheby's in November 1934.

Mr. Hugh Cobb presented an excellent enamel portrait of Dr. Thomas Mein, R.N., of Eildon Hall, Roxburghshire, by Henry Bone, R.A., which is signed at the back (Plate 15*a*). It is one of the artist's comparatively early works, painted at a time when he was still working from the life. Dr. Mein was a patron of Bone, and it was through him that Bone was recommended to the Prince of Wales and other members of the Royal Family. Out of gratitude to Dr. Mein, Bone drew his portrait from life and painted from it a miniature for each of Dr. Mein's daughters. It is probable that Mr. Cobb's gift is one of these. Bone named his second son Thomas Mein after his patron.

By an anonymous donation the Museum received three miniatures, *viz.* an excellent portrait of a man (Plate 15*c*) by Charles Jagger (b. 1770; d. 1827), the celebrated Bath artist; a delicately painted portrait of a lady by Vladimir Ivanovitch Hau, a Russian artist who was born in 1816 and died in 1895; and a very carefully executed portrait of a lady by August de (or von) Medvey, an artist of Polish origin, born at Lemberg (Lwów) in 1814, who studied at Vienna and worked at Budapest, Lemberg and for many years in Russia; he died at Charkov in 1870. These last two miniatures will strengthen the foreign section of the Museum collection.

Mrs. Sybil Turrell Kirby gave a miniature portrait of Princess Mary, now the Princess Royal, painted in 1912 by the donor's father, the late Charles James Turrell, who was born in England in 1846 and died at White Plains, New York, in 1932. He was a successful artist and practised both in England and America.

LIBRARY

MANUSCRIPTS

ACQUIRED respectively by gift and purchase during the past year, the *Diaries* of Sir Henry Cole, K.C.B., together with a fairly extensive collection of his *Correspondence*, constitute an invaluable source not merely for the biography of a public official who was, from 1858 until 1873, Secretary of the old Department of Science and Art, but for the history of the Museum during that period, as also since its foundation at Marlborough House, under the Department of Practical Art, in 1852. The *Diaries*, embracing Sir Henry's career from 1822 till 1882, were given by his son Mr. Alan Summerly Cole, C.B., before he died in March, 1934[1]. The *Correspondence*, which was secured for a trifling sum at an auction in July, mostly comprises original letters addressed to Cole in his various official and private capacities by a multitude of correspondents during the forty years 1836-76. It falls naturally into certain divisions—(i) Royal correspondence (letters written for the most part by high officials of the Household, or private secretaries, of Queen Victoria, the Prince Consort and the Prince of Wales, afterwards King Edward VII); (ii) letters from public officials; (iii) from miscellaneous correspondents; (iv) artists' letters; (v) correspondence with the Record Commission, with which Sir Henry had been connected from 1823 till 1849; in a further section (vi) are brought together letters of members of the staff of, and other correspondence of special interest to, the old Departments of Practical Art and of Science and Art, and the South Kensington Museum, including those written to Sir Henry Cole by Richard Redgrave, R.A., 1843-81, in turn Art Superintendent, Inspector-General for Art and Director for Art; and also of Mr. (afterwards Sir) J. C. Robinson who was Curator, Keeper, or Superintendent, of the Museum's Ornamental Art-Collections from 1853 till 1869. Two more sections are devoted respectively to (vii) the letters Sir Henry received between 1827 and 1841 from W. A. Peacock, a school-fellow who sought his fortune in India as an indigo-planter, and (viii) to the family correspondence of Mr Alan Cole, 1871-1929. With the more important communications he received Sir Henry Cole filed draft replies,

[1] Sir Henry Cole was born in 1808 and died in 1882. His *Diaries* cover fifty-eight years and are bound in forty-three volumes, the years 1835, 1836 and 1855 being unfortunately wanting. For the MS. and printed material relating to his career bequeathed by him, *cf. List of bequests and donations to the Department of Science and Art for the South Kensington Museum completed to 31st December, 1894*, p. 25; and, for donated items, p. 99. *The Parch of Henry Cole, 1821, at Christ's Hospital*, a volume containing calligraphic exercises by him, was recently presented by the late Mr. Alan Cole, C.B., *cf. Review of Principal Acquisitions*, 1932, p. 31.

memoranda and other items of note. One memorandum in his own handwriting, referring to a message from Queen Victoria, runs as follows: "2nd January, 1862. Her Majesty has since written to me to say that it is Her Majesty's intention to take the South Kensington Museum under her special & personal protection"[1]. Another, earlier item of unique interest is a printer's proof, with MS. corrections in Sir Henry's hand, of the notice regarding the opening of the original Museum at Marlborough House in 1852. The Diary for 1852, 17th May, contains the entry: "Rode to Town. M.H. at 8.30. Mr. Henley [*i.e.* the President of the Board of Trade] came: Queen and Prince came to the opening—& seemed very pleased. Queen offered to lend lace. I went for it & she had written the tickets for it herself".

Two days later, on Wednesday, the 19th of May, the Museum was opened to the public. The opening that took place after the removal to South Kensington is recorded in the Diary for 1857 as having been on Monday, the 22nd June, after an inaugural visit paid by the Queen and Prince Consort on the previous Saturday evening at 9.30, when 2,500 persons were admitted; 3,600 came on the 23rd, and 2,500 on the 24th. Generally speaking the Cole Diaries and Letters fill in more than adequately the story of the origins of the Victorian art-educational revival that was outlined by Sir Henry on the official side in his *Forty years of Public Life* (1884).

An unusually valuable accession, by purchase, to the series of manuscripts on art-history and biography is a quarto album of letters, the first page of which bears the title—*Letters from J. Constable, many published in the "Memoirs" by C. R. Leslie.* It contains sixty-six letters, thirty-three of which were written by John Constable, R.A., to Charles Robert Leslie, R.A., J. Carpenter and Archdeacon Fisher, between 1822 and 1836 (Plate 17); some also are undated. The other thirty-three comprise letters to Constable from his father and mother (1815), and from his brother Abram Constable (1819), the remainder being addressed to Leslie by Joseph Severn, A. E. Chalon, R.A., G. S. Newton, Thomas Uwins, R.A., Allan Cuningham, and others. There are also a few items connected with Leslie's visits to America, including his diploma of Honorary Member of the American Academy of Fine Arts.

More than half the letters by Constable in this collection are found to have been utilised—as the title of the album states—by Leslie in his classic biography, *Memoirs of the life of John Constable, R.A., composed chiefly of his letters*, 1843 (other editions, 1845 and 1896). Comparison of Leslie's transcripts with the originals reveals, however, that in many cases, taking into account indicated omissions, the former present anything but verbatim texts: they contain not

[1]There are references to this message in Sir Henry's Diary for 1862, under the dates 2nd and 5th January: it was conveyed, according to the latter entry, in a letter from Lord Grey, that letter has not, however, been found in the correspondence.

merely variations in phrasing, but omit passages in which Constable's freedom of expression forbade the publication of all that he had written.

Messrs. Welch & Stalker, of 134 Leadenhall Street, London, left a *Pattern Book* of the military, naval, militia and volunteer uniforms they had made between 1795 and 1809, which has been presented by the Rev. Percy Sumner. It is a folio volume of 102 pages, on most of which are large diagrammatic drawings mainly in colour of front or side views of tunics, with written specifications and a few patterns of the materials used. The book is an invaluable source of information at first hand for a department of dress in which accurate detail, so essential to uniforms, is yet most difficult to come by. According to the index, compiled by the donor, Messrs. Welch & Stalker's repertory concerns six Dragoon regiments, 1798-1808; eighteen of infantry, 1795-1809; the Royal Artillery, Royal Engineers and Royal Marines, 1798-1804; general officers and staff; ten naval, seven militia, nine yeomanry and twenty-three volunteer uniforms, etc. Among other items of interest in the volume is an invoice for articles provided for an East India cadet, Mr. Nicholas Manley, in 1799.

A collection of forty-seven letters of English and foreign artists (*c.* 1850-1912), containing biographical and technical data and mostly addressed to Mr. H. M. Cundall, I.S.O., F.S.A., were purchased; some of these letters refer to the Hogarth Club.

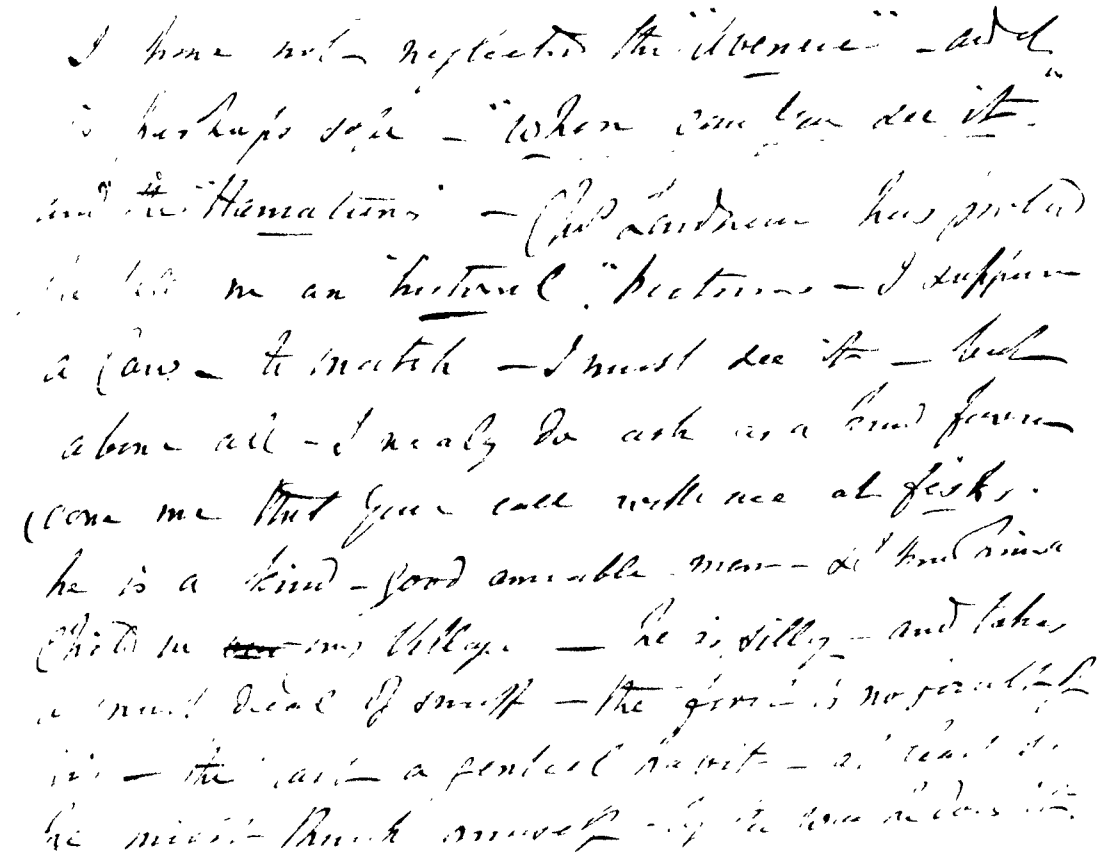
A guide to the iconography of moral attributes, virtues, vices, natural elements, geographical units, etc., written by a Neapolitan artist, Tancredi di Giorgio: *Istruzione per li pittori, fatta . . . nell' anno 1784*, was bought.

PRINTED BOOKS

In addition to the more important accessions enumerated below (p. 57), some valuable catalogues of public and private collections were presented. Mr. F. J. Nettlefold gave the finely produced Catalogue of bronzes and castings in brass and ormolu in his collection; Mr. A. G. Moslé gave the second volume of the Descriptive Catalogue to be used in connection with the illustrations of *Japanese Works of Art* selected from his collection (portfolio II); the Board of the Hallwyl Museum, Stockholm, sent a further eight volumes of the Beskrifvende Forteckning of the Hallwylska Samlingen; and the Government of Korea's Album of Korean Antiquities, vols. XIII and XIV, was presented by the Government General Museum of Shôsen (Korea).

BOOKBINDINGS

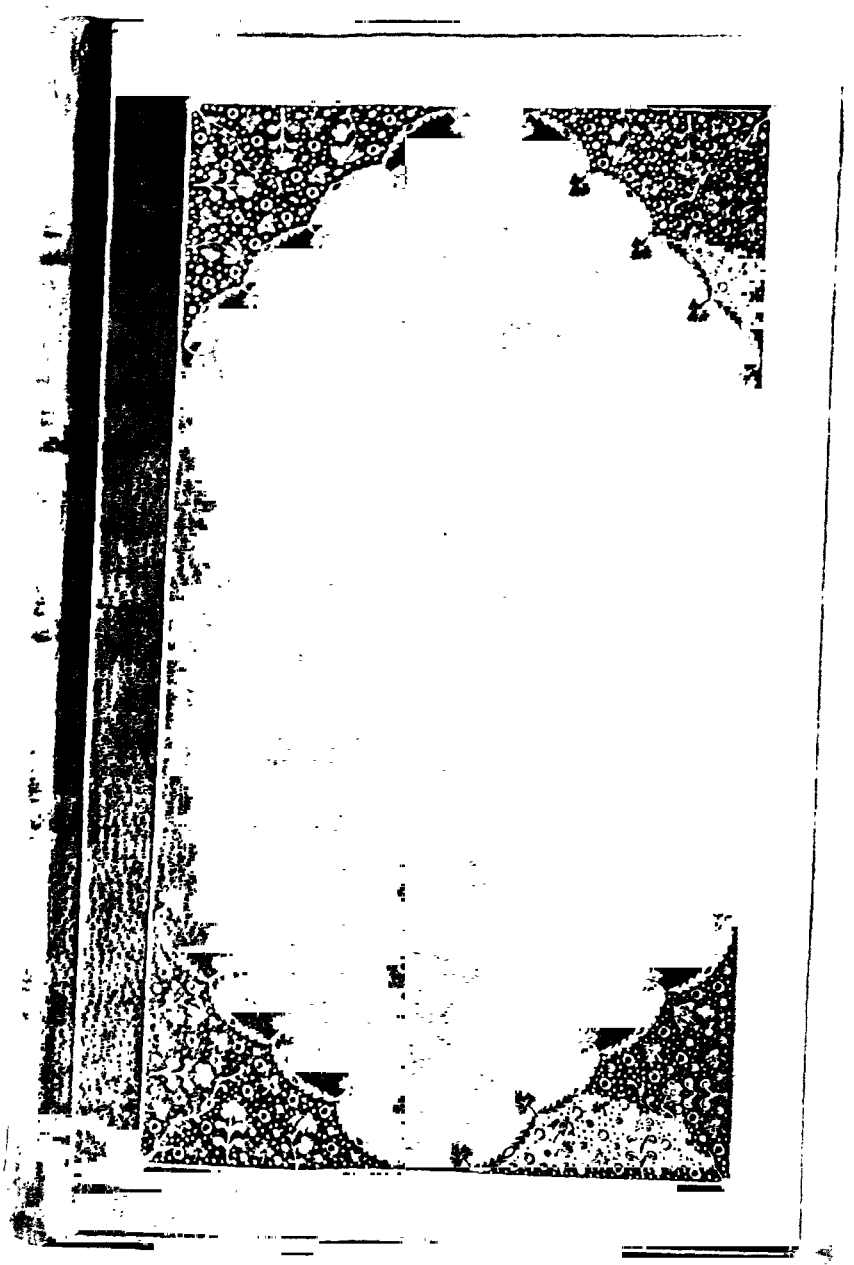
An important addition to the collection of bookbindings was made by the purchase of an example of the work of the famous English craftsman Roger Payne (1739-97). The binding is in straight grain morocco of an unusual



PART OF A LETTER FROM CONSTABLE TO C. R. LESLIE. DATED 26TH MARCH, 1836.

PLATE 17

PLATE 18



BINDING BY ROGER PAYNE (1739-97) · $6\frac{9}{16} \times 4$ IN.

grey-green colour rarely used by Payne, and tooled in gold in a characteristic style (Plate 18). Apart from the design of the cover in which the centre is left conspicuously free of tooling, the elaborately tooled doublures, the end-papers of a dull coloured paper and the flat headband worked with green silk over a strip of vellum, all indicate Payne's technique.

The book itself is of considerable interest, being the Aldine octavo edition of Caesar's *Commentaries* dated 1519. Extra leaves of vellum at the beginning and end, and the gilding and rubrication of the initial letter and the Aldine device, probably denote that this volume was once owned by the famous bibliophile Jean Grolier, successively Treasurer of the duchy of Milan and of France (d. 1565).

The gilt edges are gauffered with a bold design which is probably contemporary with the printing of the book. In 1827 this copy was in the sale of the collector John Dent, who is known to have bought the whole library of Robert Heathcote, who in his turn had purchased a collection of Aldines and Elzevirs formed about 1790 by Haughton James[1].

Other volumes acquired as bindings:

A copy of Saint Basil the Great, *Opera Graeca quae extant omnia*, Basel (Froben), 1551, Folio, in contemporary stamped calf, was bought. Upon either cover is a double rectangular frame, with corner fleurons, enclosing a frette of straight lines; the frame is composed of repeats of three stamps with figures in three-quarter length of FIDES, SPES, CHARITAS and FORTITVDO, that appear to be of some rarity.

A copy of *The Vicar of Wakefield*, Chiswick (The Caradoc Press), 1903, 8vo, which was on loan to the Department during 1915-9, was bequeathed as a specimen of her work by the late Miss Edith J. Gedye, a binder of distinction, who died in 1933. The covers are of crimson crushed morocco tooled in gold with a design of diagonal intersecting lines terminating at each corner in a flabellum, composed of separate tooled units; the central intersecting lines are elaborated into a framework of lozenges which, with the border, etc., have appliqué spots in black. The doublures with plain and decorated border fillets, corner motives formed by laurel sprays, and appliqué spots in white, have Miss Gedye's cipher and the date 1915.

A flap from a large (Turkish) binding was acquired by purchase. The date is 18th or 19th century. The ornament, plant-form, inscription and arabesque, is gold stamped, with cut work and pounced enrichment.

PHOTOGRAPH COLLECTION

The photograph accessions included: 2,280 prints, forming the Royal Commission on Ancient and Historical Monuments' Inventory of North-west

[1]S. DE RICCI: *English Collectors of Books and MSS.*, p. 99, 1930.

Herefordshire (received on account of the F. J. Horniman Bequest); two albums containing 428 portraits from life of members of reigning houses (19th century), from Miss Pasqui; 65 prints of modern architecture from Mrs. Beaumont, 31 of glass in Lichfield cathedral from the Ven. Archdeacon H. Bright, 19 of Indian architecture from Mr. F. C. Eeles, and 21 of Russian painting from Sir C. T. Hagberg Wright.

Purchases included: 101 prints of architectural and sculptured details, from Mr. W. A. Call; 157 of sculptures, from Mr. W. F. Taylor; 608 of Italian architecture and sculpture, from Messrs. Alinari, of Florence.

From negatives lent by the Rev. H. Poole, 137 prints of architecture and ecclesiastical furniture were taken; and from negatives lent by Captain Cave, F.S.A., 188 prints of bosses in Winchester cathedral, etc.

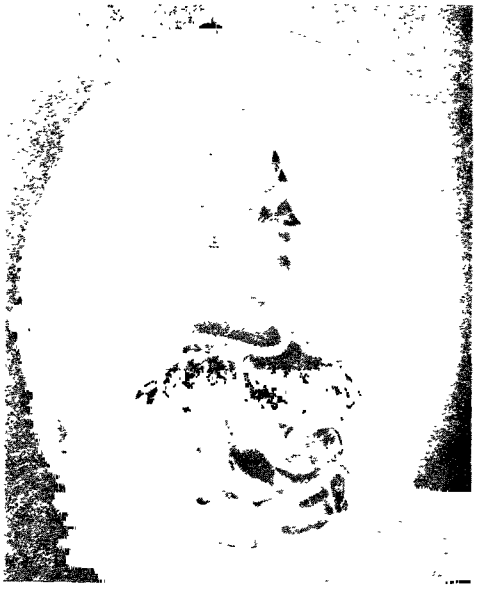


Fig. 7 (see p. 6)

DEPARTMENT OF METALWORK

A GOLD ROSARY

THE purchase from the funds bequeathed by Capt. H. B. Murray of a gold rosary (*frontispiece*) of about the year 1500 forms by far the most important addition to the Museum's collection of English jewellery that has been made for many years. It is composed of fifty oval beads for the repetition of "aves", six lozenge-shaped ones for "paternosters", and a large globular pendent knop.

Each of the "ave" beads is engraved on either side with the representation of a saint whose name is inscribed on the edge. The "paternoster" beads (fig. 8) are similarly decorated with scenes mainly from the lives of Our Lord and of the Virgin, whilst the large knop depicts the Adoration of the Magi. The majority of the personages represented on the beads are drawn from the common fund of saints revered all over Western Europe, but a number can have been little known outside England. The names of SS. Botulf, Erkenwald, Felix of East Anglia, Thomas of Hereford and William of Norwich are familiar to all with a passable knowledge of English hagiology, but others are likely to be recognised only by those who have made a special study of the history of particular localities. Few will remember St. Abbo, who wrote, at the request of St. Dunstan, a life of St. Edmund, now lost, and was in his day of some note as a teacher of theology and arithmetic. Still more obscure is St. Endelienta, who has given her name to the Cornish parish of St. Endellion; she was a hermit saint, but is more memorable as being one of the twenty-four daughters of King Brychan, all of whom achieved the distinction of a popular canonisation.

Although rings, brooches and pendants similarly engraved with figures of saints and filled in with black enamel are quite well known, no rosary, nor even a single bead so decorated, has hitherto been recorded. If the rosary may be regarded as a unique survival, it is also unlikely that examples of such magnificence were ever common, as those which were formerly stocked in the shops of Paternoster Row were ordinarily of much humbler materials.

The rosary is apparently complete except that two beads which had evidently become damaged have been replaced by two others, probably copied from the originals in the latter half of the 16th century.

Nothing is known about the history of this remarkable piece except that it

had been for many years in the possession of the old Yorkshire Catholic family from whom it was acquired[1].

A WINE CUP

The series of Jacobean silver-gilt wine cups has been reinforced by a fresh example acquired from the fund bequeathed by the late Francis Reubell Bryan (Plate 19*a*). It stands 8½ in. high and, like most of the cups produced about this time, is of extremely graceful outline.

It bears the London hall-mark for the year 1616-7 and, as maker's mark, the letters CB in monogram. This mark was used by an unidentified silversmith who was already at work in the last years of the 16th century. The cup had long been a treasure in the family of the late Archdeacon D. Tait, to whose generosity the Museum was indebted, thirteen years ago, for the gift of its first steeple-cup.

A CLOCK

Among the more important gifts during the year, a marble and ormolu clock (Plate 20) from Mr. Julian Moore is worthy of special notice. It is a fine example of Louis XVI period, and is of the same design as one now at Fontainebleau in the bedroom formerly occupied by the Empress Eugénie.

[1]It was discussed in greater detail in a paper delivered to the Society of Antiquaries on 6th December, 1934.

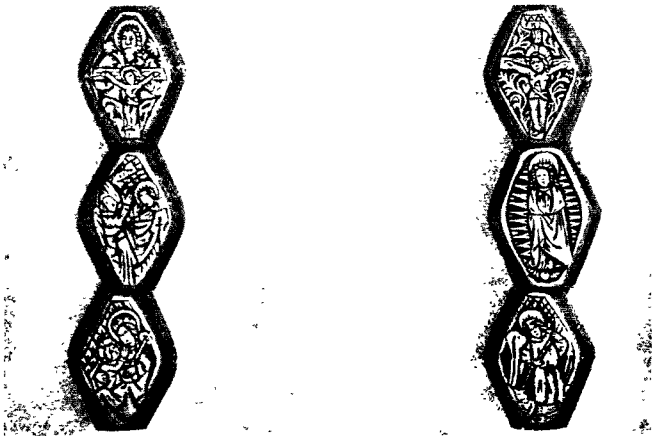
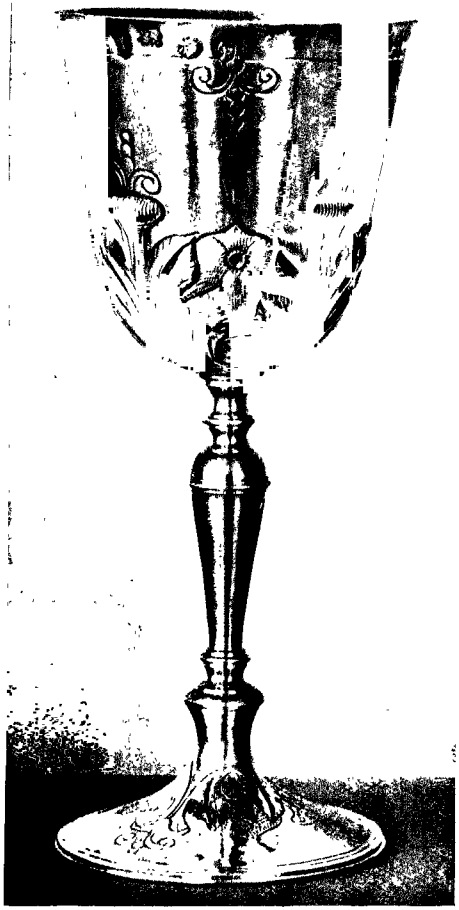
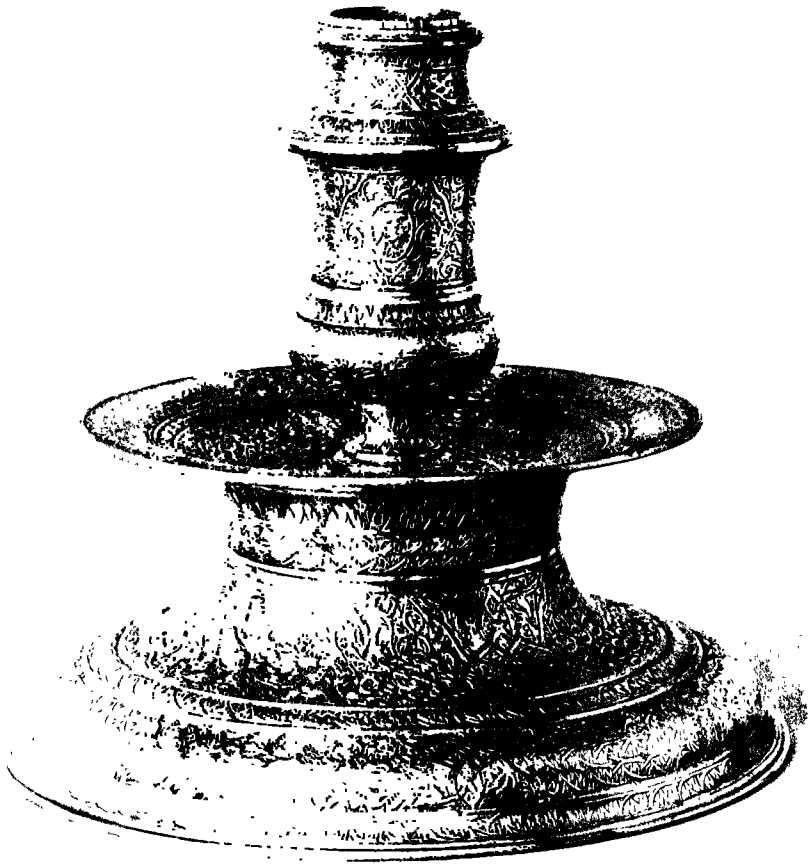


Fig. 8

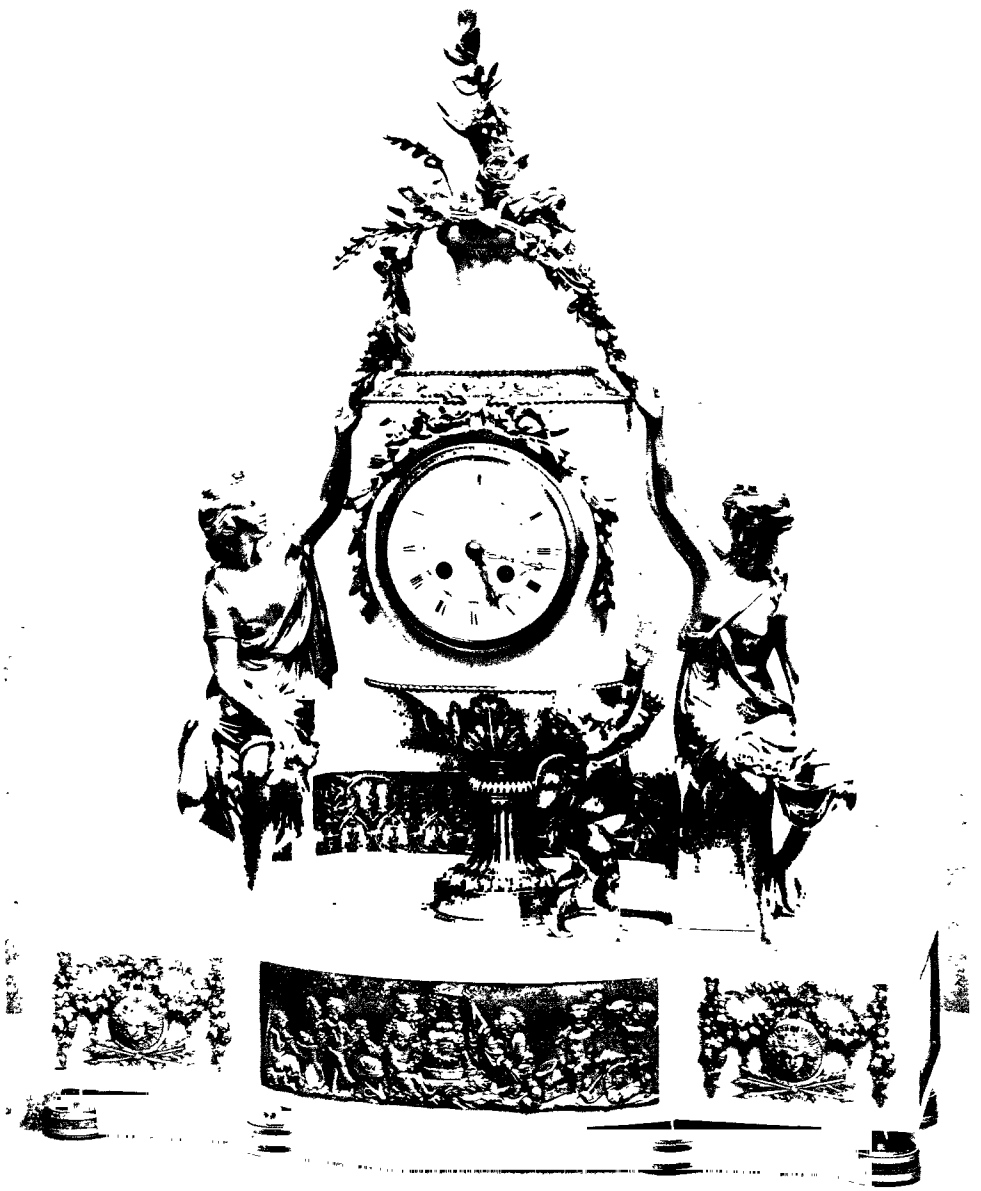


(*a*)



(*b*)

(*a*) JACOBEAN SILVER GILT WINE CUP. H. $8\frac{1}{2}$ IN. (*b*) GILT BRONZE CANDLESTICK. VENETIAN-SARACENIC; 16TH CENTURY. H. 7 IN. *Bequeathed by Edith, Lady Powell.*



MARBLE AND ORMOLU CLOCK. PERIOD OF LOUIS XVI. H. 2 FT. 3 IN. *Given by Mr. Julian Moore.*

DEPARTMENT OF TEXTILES

ENGLISH EMBROIDERIES

MRS. E. G. BARRETT presented two charming embroidered pictures of the early 18th century. One represents a house of contemporary style, with a pillared portico and a row of dormer windows and a garden neatly laid out in front with flagged paths and flower-beds. There is a very large deer at one side and an equally large rabbit on the other, while a surprised-looking bird perches in a tree (Plate 21). It is signed E.H. and family records show that this stands for Elizabeth Haines. She was one of the daughters of Hannah Downes, who married Thomas Haines and had four daughters, Dorcas, Martha, Hannah and Elizabeth. Hannah Downes was an accomplished needlewoman, and a great deal of her work survives in the possession of the descendants of her family. She finished her own coloured sampler in 1681 and her drawn work sampler in 1684. She died in 1727. Another of her daughters was probably responsible for the second needlework picture, which represents a man and a woman in a hilly garden, and was possibly intended as part of the covering of a casket, since at the bottom there is a band about 3 in. in depth, which would have fitted one of the sides. The industry of the Haines family is further illustrated by two hand fire-screens, given by Mrs. Graham Kerr, both of which are worked in Hungarian point stitch and signed "D.H.1718", for Dorcas, the eldest daughter. The same donor also presented a sampler with specimens of lettering, dated 1799 and signed by Rachel Littleboy, a descendant of Hannah Downes.

Sir Henry Seymour King, Bt., presented an interesting panel of stump work, dated 1656 and representing the story of David and Bathsheba, which had been in his family for more than 250 years.

EUROPEAN EMBROIDERIES

Five Dutch samplers were a welcome addition to the collection of samplers, which hitherto had contained only two specimens of Dutch work. One of the new acquisitions, given anonymously, is dated 1662, and is not unlike English samplers of the same period in its long narrow form, covered with horizontal bands of letters of the alphabet and small patterns. Two of the other four samplers, which were given by Mr. G. D. Pratt, are of the darning type so characteristic of Holland. It is unusual to find Dutch samplers fully signed and

dated, but one of these states that it was made at Enkhuysen by Iantje Buik in 1799, while on the other Maria Praag gives the credit for her work to her aunt, "the true widow of my uncle Geeyndict", in 1803.

A panel of 18th century Naxos embroidery was given in the name of Mrs. Muriel Thomson. It is of linen, worked in deep red silk with an all-over lattice-pattern of octagonal formalised rosettes. Another piece presented by the same owner also comes from the Greek Islands; it is a short linen cover with a drawn work band of three conventionalised ship motives at either end; the centre has been decorated with embroidery in red silk at a comparatively recent date.

EASTERN EMBROIDERIES

One of the chief difficulties in the study of Turkish embroideries is the impossibility of assigning any given piece to its place of origin. A Turkish embroidered kerchief, of 19th century date, given this year by Major Lee, is consequently of great importance owing to its embroidered inscription, which may be translated "Glory to God, Ayesha Hanim, daughter of Hasan Aga at Bebek". The kerchief is of the usual Turkish type, with ends embroidered with conventional sprays of flowers in coloured silks and gilt thread. It comes from Bebek on the Bosporus, where, as the inscription shows, it was actually made, and was for eighty years in the possession of the same family. Other examples of Turkish embroidery, a blue silk robe, a muslin sash and kerchiefs with ends embroidered in silk and metal strips, were presented in the name of Mrs. Muriel Thomson by Mr. J. E. Thomson and Captain Guy Thomson. The kerchiefs are said to have been found among material bought by Florence Nightingale to serve as bandages in the Crimea.

From the same donors the Museum has received two outstanding pieces of Turkestan embroidery, one a cover with a yellow lattice pattern enclosing blue quatrefoil rosettes, the other with brightly coloured wavy floral stems and roses.

Embroidered trouser-legs from Turkestan and Persia are fairly common, but a complete pair of embroidered trousers is not so often found. Mrs. Geoffrey Peto presented a very charming pair of 19th century trousers from Turkestan, embroidered in red silk in the style of the well-known Bokhara hangings. Apart from their decorative quality, these trousers are of interest as showing the precise manner in which the embroidered and shaped ends were used.

The collection of embroideries from Morocco was strengthened by the addition of two gifts. Lieut.-Col. R. H. Fraser presented three kerchiefs as well as a sash from Fez, and the Hon. Mrs. V. M. Brooke gave two Azemmour valances



EMBROIDERED PICTURE. ENGLISH; 18TH CENTURY. L. 14 IN., W. 12½ IN. *Given by Mrs. E. G. Barrett.*



PART OF PRINTED BED-CURTAIN. ENGLISH; DATED 1769. H. 3 FT. 10 IN., W. 6 FT. 3 IN.

and a border of darned net from Rabat. This Rabat lacis, which is not often met with, imitates both the patterns and the technique of Italian lacis, from which it is almost indistinguishable, but there is evidence that it was actually made in Rabat in the 19th century[1].

PRINTED FABRICS

Although the production in England of printed fabrics followed closely on Charles I's proclamation in 1631 permitting the import of "painted callicoes" from the East, the development of the industry was hampered for more than a century by restrictions of various kinds imposed in the interest of the silk and linen trades. Thus in 1700 the import of Eastern prints was forbidden and in 1721 this embargo was extended to the manufacture of English prints. In 1736 printing of fabrics was once more permitted, provided that the material used had a linen warp and a cotton weft, and in 1774 all restrictions were finally removed. A remarkable printed bed-curtain acquired this year is dated 1769 (Plate 22), and therefore consists of a mixture of linen and cotton, according to the law at that time in force. It is printed from engraved copper plates in dark purple, and overprinted, probably from wood-blocks, in blue, red and yellow. The use of engraved plates at this date is interesting in view of the fact that the famous cotton print factory of Jouy, near Versailles, did not adopt this method of printing until 1770, and then hailed it as a triumphant discovery. At Jouy, and indeed in all other factories both in France and England, engraved plates were always printed in monochrome only, generally red in the 18th century, though occasionally blue, while purple was not used until the 19th century. The charming polychrome flower prints produced by the French factories in the last quarter of the 18th century are all block-printed. The combination of block-printing and printing from engraved plates used in this curtain seems to be altogether exceptional. As the printed inscription shows, it was made at Old Ford, in the factory of R. Jones & Co. Not only is this curtain of great interest from the technical point of view as a document in the history of English cotton printing, but it is also a most charming piece of decoration, rivalling even the delicious prints of Jouy in its interpretation of all that is gayest and most light-hearted in the spirit of the late 18th century.

Two unusual pictorial handkerchiefs, printed on silk from engraved plates, were presented by Mr. A. E. Munday. One, which is dated 1707, commemorates the victories of Marlborough, and is entitled "An Account of 5 most glorious victories obtained by the confederates in 3 succeeding campaigns, viz. Schellenberg, Hochstatt Bacelona Ramilly & Turin". The plate is signed by R. Spofforth as engraver. The other handkerchief, from a plate signed by

[1]P. Ricard: *Arts Marocains: I Broderies*, 1918, p. 125.

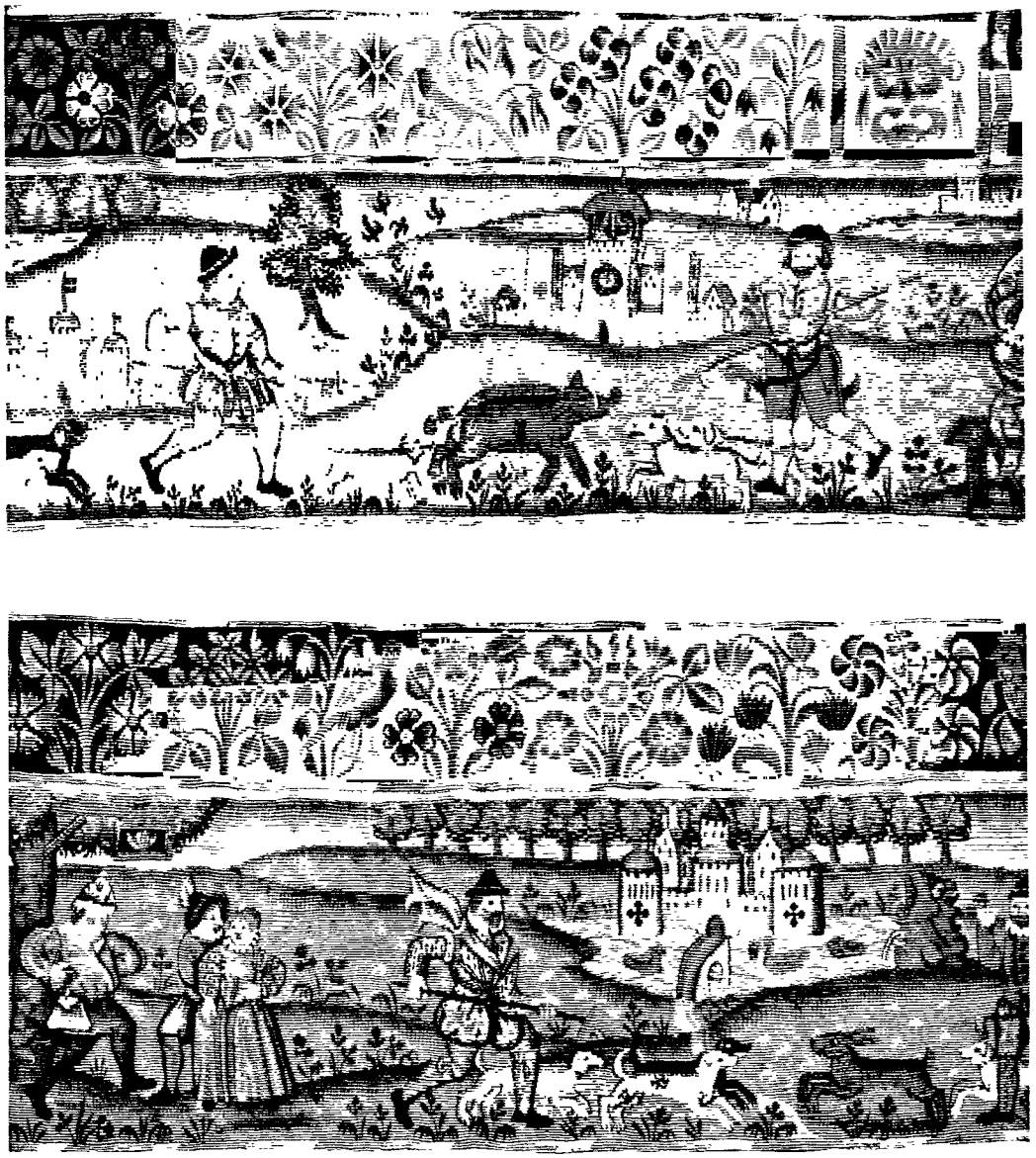
George Vertue, is inscribed *The Oxford Almanack For the Year of our Lord God 1738.* These dates are remarkably early for commemorative handkerchiefs.

TAPESTRY

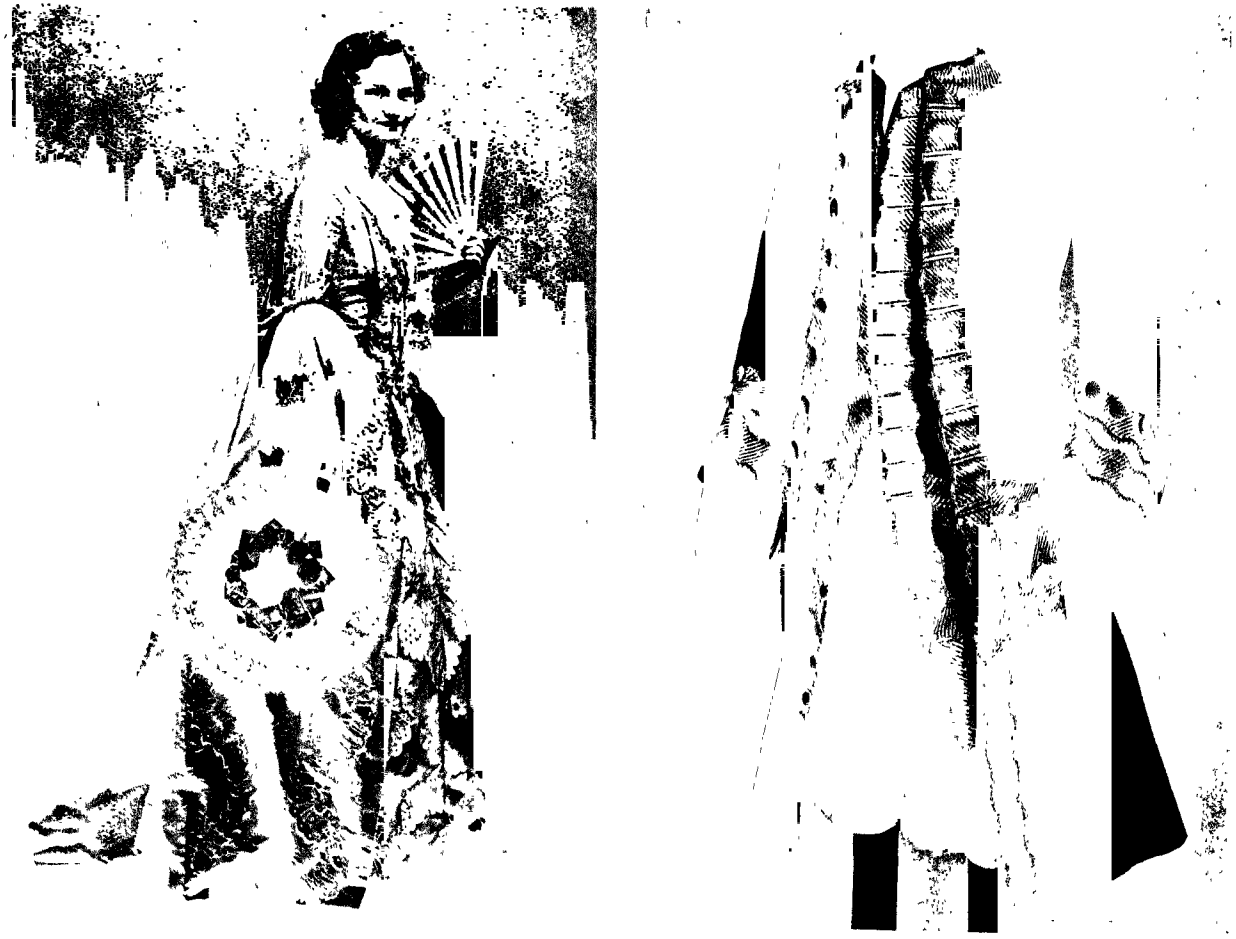
The Museum already possesses a very fine collection of English tapestries from the Sheldon factory, which was established in 1561 by William Sheldon, a wealthy squire, at Barcheston in Warwickshire and Beoley in Worcestershire. This year, owing to the aid of the Vallentin Bequest and the generosity of the National Art-Collections' Fund, Sir Frederick Richmond and an anonymous contributor, the Museum has acquired a magnificent Sheldon valance, formerly the property of Colonel Howard (Plate 23). The valance is 7½ in. deep, and is composed of three sections stitched together, the lengths being respectively 80 in., 36½ in. and 80 in. The two longer pieces are terminated by vases or baskets of fruit and flowers, and all three pieces show delightful hunting scenes, where men in Elizabethan dress, with hounds in full cry, chase the boar, hare, deer, fox or bear in undulating landscapes studded with country mansions, and adorned with prim rows of trees and stiff flowers. The designs for these scenes may have been taken from some 17th century illustrated book on hunting, such as George Turberville's *Noble Arte of Venerie*, published in 1689.

Stitched along the top of the valance is a narrow floral border, 3 in. deep, which was woven separately. This is in four sections, two being 38 in. long, and two 76 in. long. The short sections come at the ends on the right and left, and one long and one short section end with a lion mask on the left, and one long and one short section with a lion mask on the right. The length of the border overlaps that of the valance by 6½ in. on one side and 5½ in. on the other.

This is the first complete valance of this period that has come to light, and the manner in which it was hung on the bed is not absolutely established. It is significant, however, that the Corbet bed in the Victoria and Albert Museum, dated 1593, measures 80 in. along the sides and 48 in. at the foot between the posts. The three sections of the valance proper would therefore just fit the normal bed of the time. The border presents more difficulties, but if the short sections were placed at the head of the bed, with the long sections running round the posts at the foot, two lion masks would appear in the centre of the foot of the bed, and one on each post at the head, while the joins between the sections would come in the middle of the sides. Confirmation of this arrangement is given by the widths of the crewel work curtains which were normally used for bed-hangings in the 17th century. They are made in sets of four, two being 38 in. wide and two 76 in. wide, and are arranged with the narrow curtains hanging at the head of the bed halfway along the side, and



SHELDON TAPESTRY VALANCE (DETAILS). 17TH CENTURY. $8\frac{1}{2}$ × ABOUT 17 IN. EACH PIECE. *Bought with the aid of a grant from the National Art-Collections' Fund, Sir Frederick Richmond, and an anonymous contributor.*



(*a*) (*b*)

ENGLISH COSTUME. (*a*) DRESS AND HAT. GEORGE III PERIOD. *Given by Lieut.-Col. Robert E. Key.* (*b*) MAN'S SUIT. 1740-50. *Given by Sir Charles Hope Dunbar.*

the long curtains continuing from that point to meet in the middle of the foot of the bed. Thus if the valance proper were hung between the bedposts, and the floral border above it, going round the posts at the foot, the additional 12 in. of length would be taken up. It is also possible, since the joins of the border correspond with the widths of the curtains, that the border was used to hang along the edges of the tester and the valance itself to hang along the edge of the actual bedstead at the bottom of the curtains[1].

COSTUME

The collection of English costumes of the 18th century, already a good one, received some notable additions during the year. Lieut.-Col. Robert Ellis Key gave a yellow silk dress and a red satin cloak and hat of the early George III period. These are associated with Mary, daughter of George Horner of Woodale, Yorkshire, who married William Reynard in 1764. The silk dress is of the open-fronted robe type; it has a sack back, and the stomacher and petticoat are trimmed with pinked flounces of the same material. It has now been mounted with a small pannier, but Plate 24*a* shows it worn without one.

The half-length cloak of red figured satin, lined with white silk and trimmed with bobbin lace, is probably a "cardinal", no other perfect example of which is recorded in England. It has a small hood, the pleated crown of which resembles the pleating on the full court panniers of the period. This type of cloak can be seen in George Stubbs' pictures of Colonel Pocklington and his family, dated 1769, in Mrs. Charles Carstairs' collection (*English Conversation Pieces*, 1930, No. 47, Plate 49), or of the Melbourne and Milbanke families, dated 1770, in the possession of Lady Desborough (*Exhibition of British Art*. 1934, No. 401, Ill.).

The flat hat of plaited straw, no doubt of English, perhaps of Bedfordshire making, is covered with satin to match the cloak. It has a very shallow crown with white silk bows, and is also lined with white silk. It would have been worn either flat or tipped slightly forward, probably over a lace or muslin cap. One may compare Zoffany's portrait of Mrs. Oswald, about 1770 (Viscount Lee of Fareham Collection. *Exhibition of British Art*. 1934, No. 271), or the same artist's group of the Colmore Family in Sir Philip Sassoon's collection. (*Conversation Pieces*. No. 132, Ill.).

A man's suit (Plate 24*b*), given by Sir Charles Hope Dunbar, Bt., is of a slightly earlier date. The coat and breeches are of dark green, the waistcoat of red woollen cloth, and both coat and waistcoat are trimmed and edged with wide gilt braid. The collarless coat has a slightly curved front, and the long

[1] Barnard & Wace: *The Sheldon Tapestry Weavers*, 1928, pp. 299, 300.

sleeves have rather large almost square cuffs with ornamental buttons along the upper edge, which suggest a date of 1740-50. The full skirts and the waistcoat with buttons to the lower hem must be regarded as survivals of an earlier fashion.

Owing to the danger from moth to which woollen garments are exposed, extremely few have survived; this suit, however, apart from some minor alterations to the waistcoat, is in almost perfect condition. There seems no possibility that the suit could have been a type of uniform, and its fine materials are much too costly to allow it to have been a livery. The bright contrasting colours, which may also be noticed in the dress given by Lieut.-Col. R. E. Key, are quite typical of mid-18th century taste. For the cut and trimming of the coat a close parallel may be found in Highmore's series of paintings (1745) to illustrate Richardson's *Pamela*, especially No. 8, which is best known in the engraving by Truchy.

ENGLISH WOVEN FABRICS

An interesting example of Spitalfields brocade was presented by Her Majesty the Queen. It has an attractive brocaded pattern of bunches of brightly coloured flowers, roses, pansies and forget-me-nots, etc., on a white figured ground. The width of the material (35 in.) shows that it was woven on a power loom and its date would probably be about 1840-50. The brocade had been made up into a dress, which has now been unpicked so that the whole design may be seen to best advantage.

PEASANT EMBROIDERIES AND WOVEN FABRICS

Two important collections were received during the year. The first was presented by Mrs. L. Tuck Powell, and consists mainly of embroidered items of Jugoslavian costume collected some years ago by the donor, with the help of the late Dr. Berger, Curator of the well-known Peasant Art Museum at Zagreb. Among the pieces from Croatia are two girls' caps from the neighbourhood of the capital, embroidered in silks on coarsely woven cotton and with bobbin lace fringes, as well as some of the more brightly coloured aprons which are still worn on special occasions. Croatian blouses and aprons of unbleached linen with simple patterns woven in thick red and blue cotton are also represented by some 19th century specimens. From the districts of Bosnia, west of Sarajevo, come several of the coarse linen frocks worn by Catholic women; these are embroidered in wool, mainly in cross-stitch in small sprig patterns which are often copied in England today. The Museum collection had previously only included sleeves and fronts from the frocks, which are usually cut up as soon as they reach dealers' hands. An early 19th century silk-embroidered kerchief-end from Southern Serbia shows two monsters confronted on either side of a plant growing in a pot; such animal motives, no doubt

originally derived from Italian embroideries, are naturally rare in the Balkans, where the Muhammadan influence is strong.

Included in the collection bequeathed by the late Mr. T. B. Clarke-Thornhill are examples of peasant weaving from Sweden (Skåne), mostly of linen patterned with dark blue wool. The simple geometricised patterns of this type of wall-hanging, hitherto unrepresented in the Museum, are particularly pleasing. Two Danish kerchiefs from Amager embroidered with flowers in brightly coloured silks are also new to the Museum collections.

TEXTILES FROM BURYING GROUNDS IN EGYPT

The acquisition of two fragments from Egypt has brought to light a new type of Muhammadan luxury silk. In the larger piece geometrically treated cocks stand in octagonal medallions, which are enclosed in a double diaper pattern composed of various star devices. The ground is of a very finely woven "écru" silk instead of the usual linen; the pattern is brocaded in carmine red (the predominating colour), light and dark blue, yellow, orange and a turquoise green. The large proportion of gold, inserted in very fine flat strips, is a remarkable feature. The all-over diaper design of this silk distinguishes it from the Fatimid silks that are known, and points to the influence of earlier silks woven in Egypt under the Byzantine domination or to contemporary Byzantine silks. However, there is a piece of linen (2082-1900) in the Museum with a diaper pattern embroidered in silk which may be placed as early Fatimid from a band of tapestry weaving which runs through it. This scheme of decoration certainly lingered in Coptic stuffs and is seen not uncommonly in the larger hangings (*cf.* the collection in the Kaiser Friedrich Museum). The cock, in this silk, is strongly reminiscent of the Vatican Cock silk[1], although it is formalised to fit in with the entirely different and essentially geometrical character of the design. The most common of the star motives occurs identically on a silk and linen fragment in Berlin[2], which Kühnel dates 8th-9th century. Another variety appears in a slightly less elaborate form on a silk and linen stuff inscribed with the name of Hischam II (976-1009)[3], although in both these cases the star forms a decorative motive in a band ornament.

The smaller fragment is an extremely fine piece of brocaded weaving on a ground rich in gold. The colours are those of the larger piece with the exchange of apple-green for pale blue. The pattern is difficult to reconstruct. There are two forms of lozenge medallion, which probably alternate. One is roughly chequered; the other contains a geometrically stylised tree. This tree almost

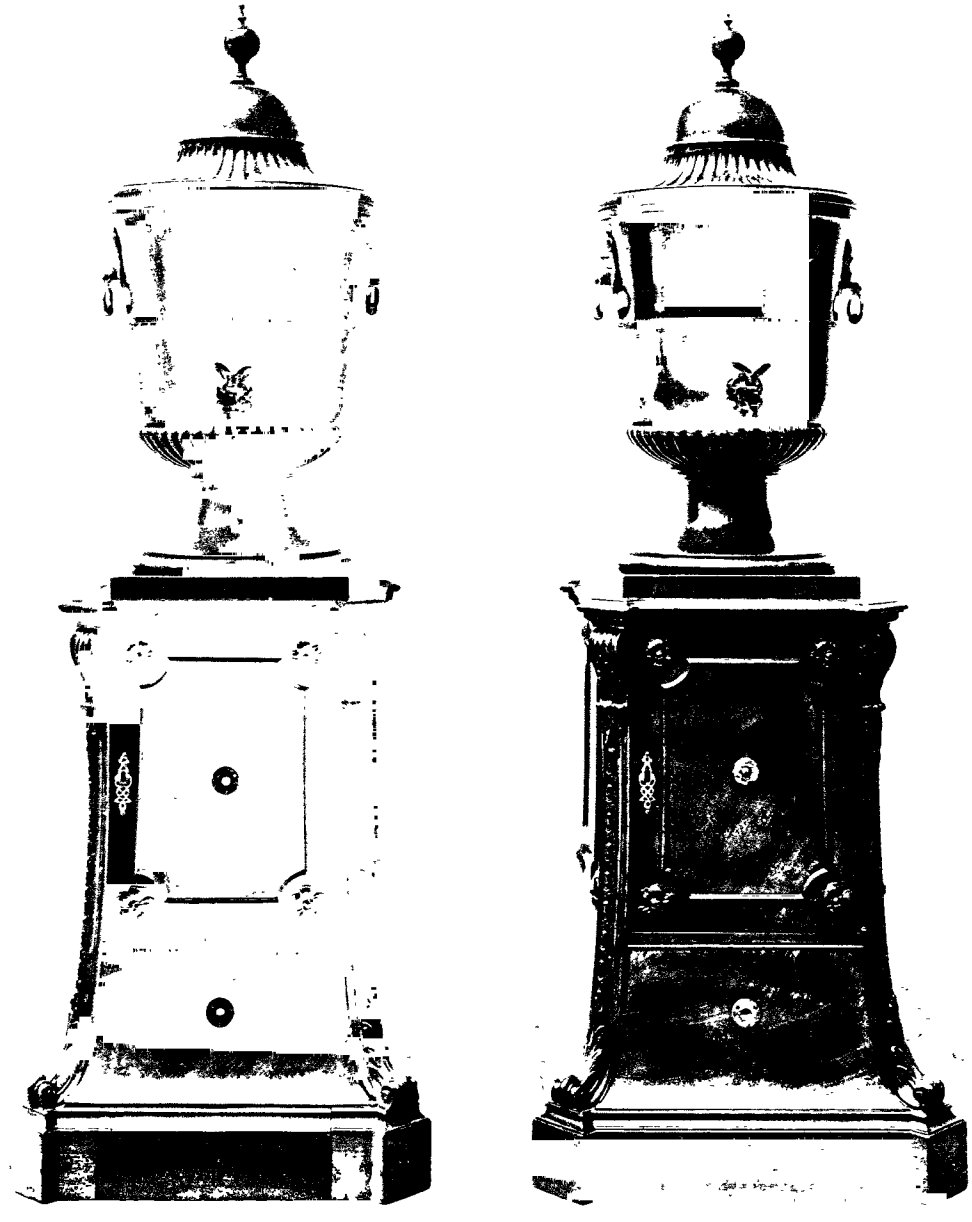
[1]VON FALKE: *Kunstgeschichte der Seidenweberei*, 1913, vol. 1, fig. 98.
[2]KÜHNEL. *Islamische Stoffe*, 1927, Pl. 2.
[3]MADRID: *Catálogo de la Exposición de Tejidos Españoles*, 1917, Pl. I.

certainly derives from the varieties figuring in Coptic tapestries which in the later examples become more and more formalised. The fragment in Berlin, mentioned above, shows a very similar tree, although it is unfortunately much mutilated. The typical Fatimid band motives of squares with rounded angles and astragals enclose the lozenge medallions within a diaper arrangement. But apart from the large size of the lozenges, a firmness in form and a vivid distribution of colours distinguish this silk from the commonly known Fatimid textiles. The fineness and elaboration in weave and design as well as the richness in material and colours show both these fragments to be productions of a prosperous and highly skilled weaving establishment. Are we perhaps to recognise in them the famous "Badana" stuffs of Tinîs?

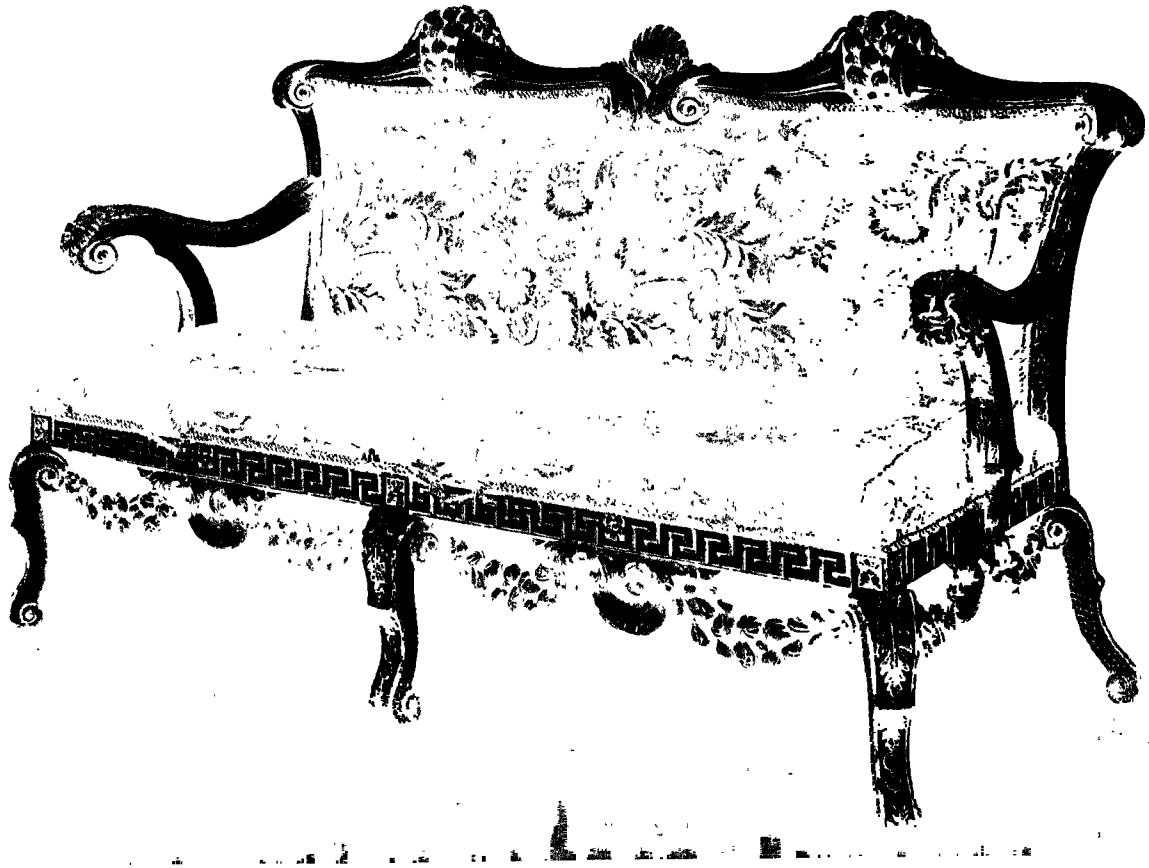
Another fragment of silk, bearing an inscription in Cufic embroidered in red silk, has also been added to the collection. A beautiful silk damask of the Mamluk period, woven in pale green yellow, is an interesting variation of the theme on a silk already in the collection (704-1898).

Mr. A. L. B. Ashton has given some interesting specimens of weaving from Antinoe. They are of coarse woollen material, usually with a double weft and reversible pattern, though some show a curious form of woollen embroidery, and may have been used as hangings or covers spread on the floor. The most interesting type shows large roundels containing addorsed or affronted birds; the disc filling of the roundel borders, the types of birds, the composure and spaciousness of the design, point to Sassanian work, or at least to Sassanian prototypes. Seven specimens given by Mrs. Russell show examples of a similar material, in some cases ornamented with common Coptic motives. The breaking in on the design of horizontal band motives is an interesting feature in two pieces. All these pieces may be dated between the 5th and 7th centuries; probably most of them lie in the latter part of this period.





MAHOGANY SIDEBOARD-PEDESTALS AND URNS. ENGLISH; ABOUT 1765-70. H. 5 FT. $3\frac{3}{4}$ IN.
Given by Mr. John A. Tulk.



PAINTED AND GILT SETTEE. STYLE OF WILLIAM KENT. ENGLISH; ABOUT 1735. L. 4 FT. $7\frac{3}{4}$ IN.

DEPARTMENT OF WOODWORK

IN the course of the year, chiefly through the generosity of donors, a number of important additions were made to the collections of furniture and woodwork.

A MIRROR WITH PAINTED DECORATION, ABOUT 1690

A large wall mirror, painted on the surface in oils, is an interesting example of a time when fashionable taste in decoration inclined to brilliant chromatic effects. It consists of plates of looking-glass fitted together and painted with a symmetrical design of flying amorini holding swags of flowers with gilt foliage and arabesques. This style of decoration, extremely rare on English mirrors, is in the manner of the celebrated flower-painter Jean Baptiste and obviously the work of an accomplished hand, perhaps one of the many French artists then domiciled in England. At the top are the arms of Duncombe (*per chevron engrailed argent and gules three talberts' heads erased counter changed*) of Stocks, Albury, near Tring. The mirror remained in that house from the time of the original owner (to whom it is said to have been given by James II) until it was presented to the Museum by the Hon. Mrs. Blezard.

TWO EARLY GEORGIAN SETTEES

An early Georgian mahogany settee bequeathed by the late Sir George W. Prothero is in a style hitherto unrepresented in the Museum. The back is designed in the form of two connected chair splats enclosed within curved uprights, and the arms terminate in eagles' heads vigorously carved. The cabriole legs, decorated with shells and husks and terminating in claw-and-ball feet, suggest a date about 1720-5 (fig. 11).

Another settee (Plate 26), purchased out of the funds of the Murray Bequest, carved, painted and gilt, closely resembles a settee designed by William Kent for Holkham about 1735, and is a fine example of the furniture, now becoming rare, which was provided by fashionable architects for the saloons of their great Palladian houses. Kent's designs for settees were based on contemporary Venetian models, the scale of ornament habitually employed by him being particularly suitable for seats of large size. In this example the cornucopiae on the top rail and the swags of fruit below the seat show with what originality Kent adapted to furniture the familiar decorative motives of his time.

A CARVED MAHOGANY ARM-CHAIR ABOUT 1760

An upholstered arm-chair of mahogany, also purchased from the funds of the Murray Bequest, has the arms with their supports and the cabriole legs carved with scrolls and rococo detail. Arm-chairs of this type are described as "French" in Chippendale's *Director*, probably in allusion to the character of the decoration which is clearly inspired by the French rocaille style.

A PAIR OF PEDESTALS SUPPORTING CANDELABRA

These important objects (fig. 9), part of the furnishing of 19 Arlington Street, were purchased by the National Art-Collections' Fund at the Zetland Sale at Christie's on 26th April for presentation to the Museum. The pedestals of carved, painted and gilt wood were probably made by Samuel Norman from Robert Adam's designs. Norman tendered bills for upwards of £10,000 to Sir Laurence Dundas for furniture supplied to 19 Arlington Street and Moor Park.



Fig. 9

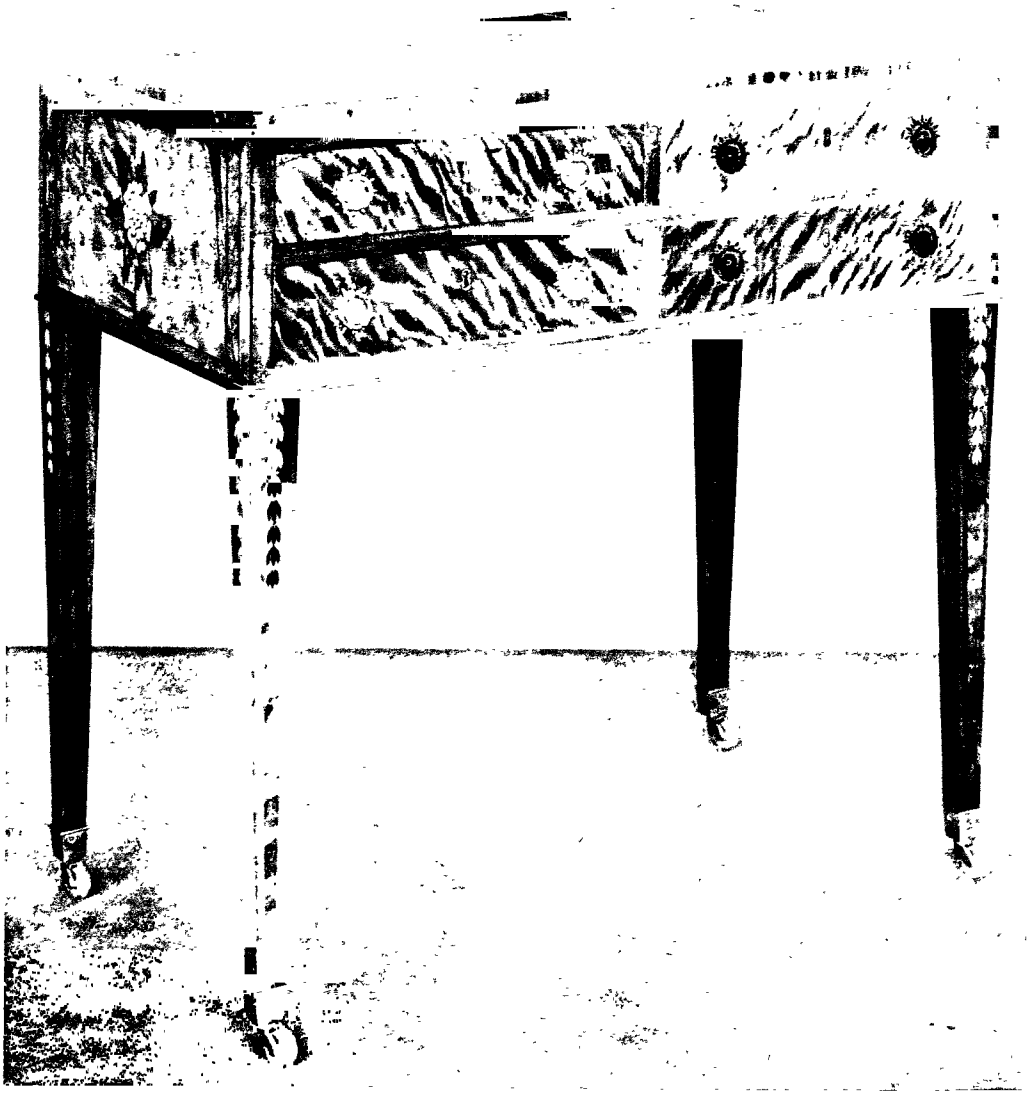
There is every reason to assume that the pair of magnificent six-light candelabra (Plate 27) are by Matthew Boulton, the celebrated English worker in ormolu. The bodies are of Derbyshire fluor-spar (Blue John), and each is supported on three male ormolu figures resting on a triangular plinth of white marble, which is mounted with richly chased trophies of arms.

In 1762 Boulton established his works for the manufacture of ormolu at Soho near Birmingham, where he is known to have employed thirty-five skilled metal chasers. Soon after this date the *English Gazetteer* speaks of Birmingham ormolu as highly esteemed all over Europe, while the Empress Catherine who purchased examples "thought them superior in every way to the French".

Derbyshire fluor-spar is found only in the caverns of the Tray Cliff, Castleton. It is said to have been discovered in 1743 by Lord Duncannon when riding in



CANDELABRUM, ONE OF A PAIR, OF "BLUE JOHN" AND ORMOLU. PROBABLY BY MATTHEW BOULTON. ABOUT 1765. H. 2 FT. 8½ IN. *Given by the National Art-Collections' Fund.*



MARQUETRY WRITING AND DRESSING TABLE. ENGLISH; ABOUT 1790. H. 2 FT. 6 IN. *Given by Mrs. Bliss.*

the district, and shortly afterwards this beautiful material became fashionable. Large quantities were exported to France, where the spar was known as blue-yellow (bleu-jaune), a term soon corrupted into "Blue John".

As these candelabra were placed upon the pedestals at Arlington Street, they have, for the sake of convenience, been assigned to the Department of Woodwork.

In addition to these pedestals four others, in the same style, were included in the gift.

A PAIR OF PEDESTALS AND URNS OF ABOUT 1765

A noticeable gap in the Museum collections was filled by Mr. John A. Tulk's gift of a pair of mahogany sideboard pedestals and urns (Plate 25). The pedestals are fluted at the angles and carved with foliage and egg-and-tongue moulding, while the urns are boldly gadrooned at the base. Pedestals of this type were introduced in conjunction with sideboard tables early in George III's reign, and these fine examples are reminiscent of a design on Plate CL of the 3rd edition of Chippendale's *Director* (1762).

A MARQUETRY DRESSING TABLE

A small dressing table veneered with harewood and delicately inlaid (Plate 28), which was presented by Mrs. Bliss, is a notable addition to the collection of English marquetry furniture. The top is enclosed by hinged flaps decorated with floral sprays and enclosing a writing board with small compartments on either side for toilet accessories. It dates from about 1790, a time remarkable for elegance of design in furniture.

A DUTCH MARQUETRY CABINET

A marquetry writing cabinet of the late 17th century, which was bequeathed by Edith, Lady Powell, is elaborately inlaid with "seaweed" marquetry in conjunction with birds and floral sprays. The decorative scheme and the construction of the interior indicate that the cabinet is of Dutch origin and dates from about 1700.

INDIA MUSEUM

PRACTICALLY the whole of the fifty-one additions during 1934 were received by gift and bequest. Of these the most important was the bequest made by Mrs. H. Bradley of nine examples of South Indian brass and copper work, including a remarkable copper figure of Shiva as Nataraja, and another of the Divine Hero Ramachandra. Other outstanding gifts comprised eighteen vessels and plates of South Malay silver, given by Mr. J. S. Lake and Mrs. N. C. Mills; a mediaeval bronze Bodhisattva from Sukhodaya, Siam, given by the late Lieut.-Col. M. M. Bidder, D.S.O.; and a large hanging-lamp of openwork brass from Lucknow, given by Mr. H. B. Knight-Smith.

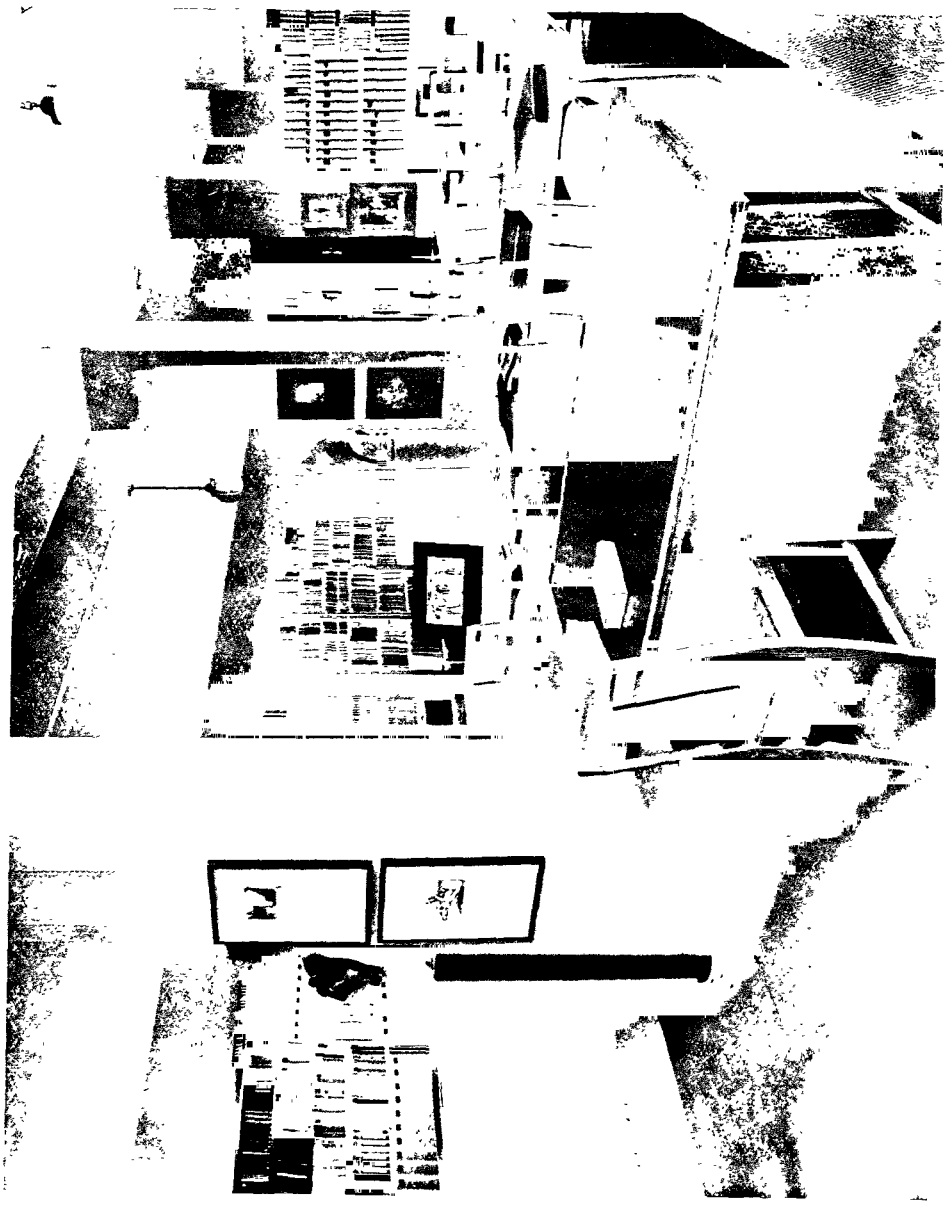
In the summer of the year a Mission from the Maharaja of Nepal, headed by the Maharaja's son, presented a series of modern Nepalese works of art to Their Majesties the King and Queen. Their Majesties immediately gave instructions that a selection of these gifts should be added to the existing collection of the Royal Indian loans in Rooms 18 to 20 of the India Museum. From His Majesty King George V were received two ivory elephant tusks carved in openwork, a wooden model of a Mahadeva (Shiva) temple and two wood models of monuments in Nepal; and from Her Majesty Queen Mary was received a delicately carved ivory jewel-box containing a necklace of thirty gold-mounted musk-beads. All these objects were made at Katmandu about the year 1933.

METALWORK

The most important object in the Bradley Bequest, indeed in all this year's acquisitions, was a very perfect and masterly casting in copper of the great god Shiva in his form as Nataraja, the Lord of the Cosmic Dance (Plate 29). He is represented as dancing the periodic vortical dance of Creation within an archlike flaming Glory (*prabha mandala*). He has four arms which hold the Drum and Fire, and make the gestures named *Abhaya* (protection) and *Gajahasta* (like an elephant's trunk). The left leg is raised to produce the spin of the body, whilst the right foot crushes a prostrate dwarf (evil *Karma*) beneath its sole. This figure is undoubtedly of South Indian (Madras) origin. Opinion differs somewhat as to its date, but the preponderance inclines to a time in the 10th century, and to Conjeeveram as its place of manufacture. It is, on this showing, a product of the early Chola kingdom, while as yet there remained the fading



NATARAJA. SOUTH INDIAN: 10TH CENTURY. H. 2 FT. $2\frac{3}{8}$ IN. *Bequeathed by Mrs. H. Bradley.*



NEW REFERENCE LIBRARY, BETHNAL GREEN MUSEUM.

influence of the great Pallava dynasty. To understand the significance of this beautiful figure, it is only necessary to recall that in Hindu cosmology the Divine Power is eternally active, creating and destroying Universes in a sequence as rhythmic as the succession of Day and Night. Involution (*pralaya*) is followed by Evolution (*kalpa*) or Manifestation in eternal recurrence. The followers of the great god (*Mahadeva Shiva*) visualise him as the Lord of Manifestation under which aspect he concentrates in himself all the Five Activities of the Godhead, *i.e.* Creation, Preservation, Destruction, Rest-and-Equilibrium, and Liberation or Bliss. This synthesis is wonderfully imagined in the figure of *Nataraja*. For the Drum symbolises the initial creative vibration, the hand in *Abhaya mudra* stands for Preservation, the Flame of Fire for Destruction and Purification, the right leg for Rest and the left leg for Salvation and Bliss. These symbols also indicate the four elements of Fire, Water (the goddess Ganga on the rim of the Glory), Air and Ether. In the Madras Government Museum is a closely similar figure of *Nataraja* which excited the enthusiastic admiration of the great French sculptor Auguste Rodin. His impressions are recorded in the 1921 volume of *Ars Asiatica*.

From Tanjore, also in the Madras Presidency, came the other notable figure in the Bradley Bequest, that of *Ramachandra*. This strongly designed figure was cast in copper quite at the end of the 18th century, and represents the seventh avatara of the god Vishnu in his form as the warrior-Prince of Ayodhya (Oudh), standing in the three-flex attitude holding the mighty bow of Rudra and an arrow (missing). Rama is the Patron of the Rajput Kshatriyas, and his history is given in the *Ramayana*, the great Indian epic poem of Valmiki.

The two deities described above are members of the Hindu pantheon. To Buddhism belongs a beautiful bronze figure of a Bodhisattva or Spiritual Saviour, given by the late Lieut.-Col. M. M. Bidder, D.S.O. It was found at Nakon Pathom to the west of Bangkok, the capital of Siam, but its style is that of Sukhodaya, an ancient stronghold of Buddhism, which fell into decay during the 15th century. The god is clad in a strongly pleated skirt, flaired outward at the bottom in an unusual manner, the torso being nude. He wears the crown and jewellery appropriate to his rank and holds in each hand a flower (?), of which the stem alone remains in the left. This figure may represent the Spiritual Patron of Northern Buddhism, the Dhyani-Bodhisattva Avalokita. In the National Museum at Bangkok is an exact duplicate of this figure, assigned to Sukhodaya, of the end of the 14th century. It is there identified with the god Shiva. The probability is, however, that it is a representation of the Bodhisattva Avalokita.

In the section of Malay silverware, the Museum possessed very few pieces in its own right. The fine display of this ware to be seen in Room 6 is due to

the munificence of two lenders, Mr. R. J. Wilkinson, C.M.G., and Mr. R. O. Winstedt. This lack has been now remedied by the gift of eighteen representative pieces of South Malay silver, presented by Mr. J. S. Lake and Mrs. N. C. Mills. The collection includes two large betel boxes from the Island of Rhio, to the south of Singapore, as well as silver vessels and plates from Perak and other centres in the South Malay Peninsula. Most of these pieces are late 19th century work, but a few may be considerably earlier.

The Gallery of Selected Indian Art (Room 5) has been greatly enriched by the addition of a magnificent hanging-lamp of openwork brass, given by Mr. H. B. Knight-Smith (of Messrs. Luzac & Co.). This has been suspended over the ivory model of the Taj Mahal in the middle of the Room. The lamp was made at Lucknow late in the 19th century to adorn a palace, or possibly a mosque.

DEPARTMENT OF CIRCULATION

ONE noteworthy gift was received—a collection of over 1,000 lantern slides illustrating bookbindings, miniatures, jewellery and other kinds of decorative art, given by Mr. Cyril Davenport. Most of the slides were hand-coloured by the donor; and the collection is further noteworthy for the inclusion of a number of slides, the originals of which are rare or inaccessible. The objects represented range in date from prehistoric times to the 19th century and illustrate the art of many countries, but principally of Europe. Sixteen specimens of modern writing by various artists were given by the Society of Scribes and Illuminators. As in previous years the London and North-Eastern Railway Company, the London Passenger Transport Board, and the Southern Railway Company were kind enough to give copies of their posters as they appeared. Messrs. Shell-Mex and B.P. Ltd. gave numerous posters and specimens of their press advertisements. A summary list of other gifts and of some purchases will be found on page 63.

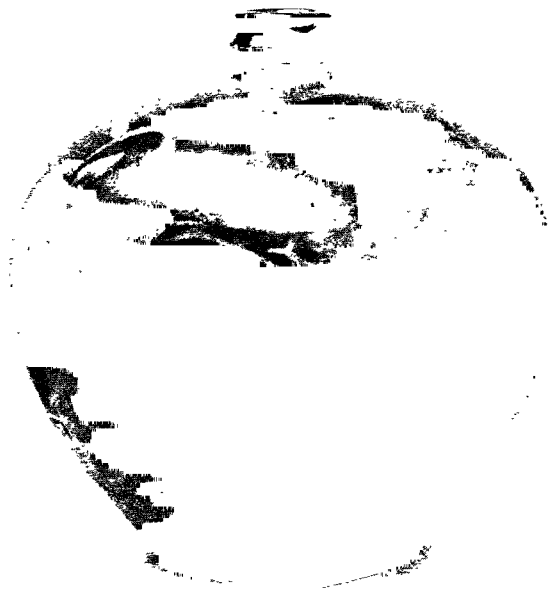


Fig. 10 (see p. 63)

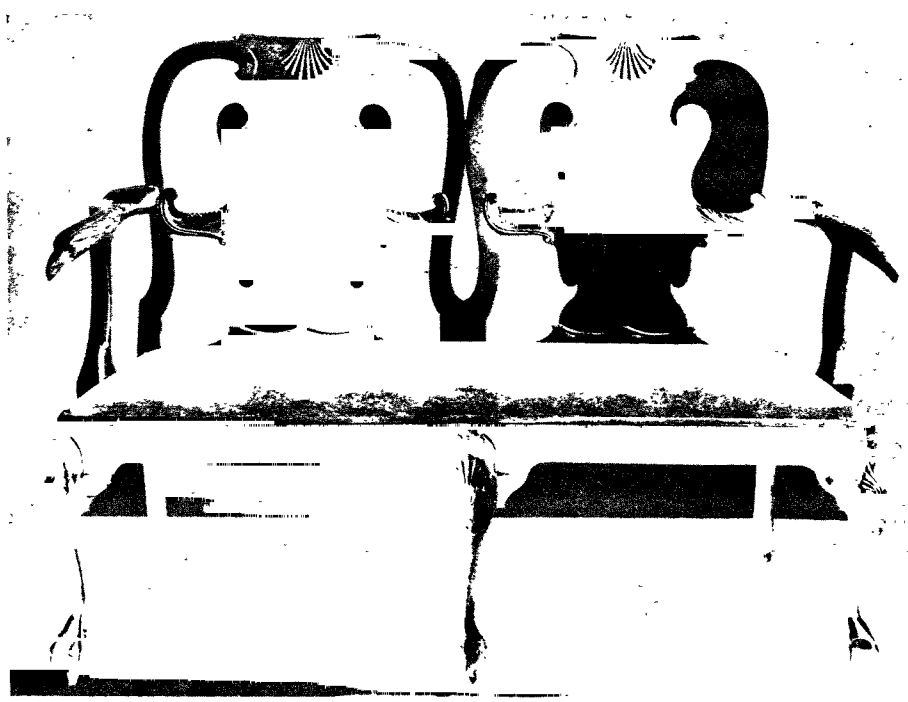


Fig. 11 (see p. 45)

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES FOR THE YEAR 1934

Objects already described in the text of the REVIEW *are not included in the following lists, nor has it been possible to mention all the gifts by which the Museum has benefited, especially in the Library and the Department of Engraving, Illustration and Design. All objects have been purchased except where otherwise stated.*

DEPARTMENT OF ARCHITECTURE AND SCULPTURE

GAMING-PIECE or WEIGHT (?), porphyry. Egyptian.

GAMING-PIECE, ivory. Coptic.

FRAGMENT OF A COMB, painted wood. Muhammadan (from Egypt); 13th-14th century.

FRAGMENT OF A BORDER, ivory. Coptic; 7th-8th century. *Given by Mr. John Durell Hunt.*

CRUCIFIX, wood. Italian or French; 17th-18th century. *Bequeathed by the Rev. Canon Gray.*

PENDANT, rock crystal mounted in silver. Probably Spanish or Netherlandish; 17th century. *Bequeathed by Mrs. Yorke Smith.*

A COW, intaglio in cornelian. Signed by Edward Burch, R.A. English; late 18th or early 19th century. *Given by Mrs. Ashby.*

DEPARTMENT OF CERAMICS

FAR EASTERN POTTERY AND PORCELAIN

FIGURE OF A MAN, earthenware. Chinese; period of the T'ang Dynasty (A.D. 618-907) or earlier. *Given by Messrs. John Sparks.*

CUP AND SAUCER, porcelain, painted in underglaze blue. Chinese; reign of K'ang Hsi (1666-1722). From a ship wrecked off the Cape of Good Hope. *Given by Mrs. Ada Cardinale-Topham.*

SAUCER, porcelain, painted in "Kakiemon" style. Japanese (Imari); early 18th century. *Given by Major R. G. Bignell.*

BOWL, porcelain, painted with a view of an English ship repeated. Chinese; late 18th century. *Given by Mrs. M. W. Joass.*

SAUCER, porcelain, painted in greyish black. Chinese; dated 1771. *Given by Mr. M. Marcussen.*

SAUCER, porcelain, painted in colours, bearing the name of a Nawab of the Carnatic. Chinese; dated A.H. 1239 (A.D. 1824). *Given by Miss Enid J. Ffooks.*

NEAR EASTERN POTTERY

SAUCER, painted in colours. Turkish (Kutahia); early 18th century. *Given by Mr. A. L. Benaki.*

CONTINENTAL EARTHENWARE AND STONEWARE

DRUG-JAR, enamelled earthenware painted in blue. Italian; 17th century. *Given by Mr. C. H. Spiers.*

PLATES (2), enamelled earthenware, painted in colours. Faenza (Ferniani) factory, mid 18th century; and an openwork DISH, painted in blue, Savona, late 17th century. *Given by Mrs. Ada Cardinale-Topham.*

MOULDS (8), for confectionery, brown and yellow glazed earthenware. German; 17th or 18th century. *Given by Mrs. T. Greg.*

TUREEN AND COVER, enamelled earthenware painted in yellow. French (probably Varages); first half of 18th century. *Given by Mrs. Ada Cardinale-Topham.*

TANKARD, enamelled earthenware, painted in blue. German (Friedberg); about 1775. *Bought out of the Lane Memorial Fund.*

DISH AND COVER, cream-coloured earthenware, painted in colours. Italian; middle of 19th century. *Given by Miss Lily Antrobus.*

ENGLISH EARTHENWARE AND STONEWARE

FRAGMENTS (9), enamelled earthenware. Found in excavations at Fontenoy Street, Liverpool; 18th century. *Given by Mr. H. B. Lancaster.*

FIGURE OF A SHEPHERD, glazed white earthenware, painted in brown and yellow. Probably Yorkshire or Sunderland; late 18th century. *Given by Col. G. Morphew.*

DISH, white earthenware, painted in colours. Stoke-on-Trent (Spode's factory); late 18th or early 19th century. *Given by Mrs. Ianthe Menges.*

PLATE, white earthenware, painted in blue with the "willow pattern". Staffordshire; dated 1818. *Given by the National Art-Collections' Fund.*

CUP AND COVER, unglazed white ware, with applied flowers "under a glass shade". Etruria (Wedgwood's factory); about 1830. *Given by Miss Ruth E. Cohen.*

CONTINENTAL PORCELAIN

GROUP of a man and woman killing a pig. German (Ludwigsburg); about 1765. *Given by the Hon. R. W. E. Cecil.*

CREAM-JUG AND SAUCER. Italian (Venice, Cozzi factory and possibly Treviso); second half of 18th century. *Given by Mr. O. Glendenning.*

DISH, moulded in relief in imitation of Staffordshire salt-glazed ware. Dutch (Weesp); second half of 18th century. *Given by Lieut.-Col. J. S. Cameron.*

CUP AND SAUCER, painted with birds. German (Meissen); about 1775. *Given by Mr. Herbert Allen.*

ENGLISH PORCELAIN

VASE, painted in turquoise-blue and gold. Chelsea-Derby; about 1775. *Given by Mr. A. Stanley Johnson.*

TEA-POT, painted in blue and gold; and SUGAR-BASIN, painted in colours. New Hall; about 1782, and early 19th century. *Given by Mr. H. T. G. Watkins.*

CUP AND SAUCER, painted with cornflowers and roses. Probably Coalport; about 1825. *Given by Mrs. Ada Cardinale-Topham.*

GLASS VESSELS

FRAGMENTS (2), found on a glass-house site at Burntwood, Eccleshall, Staffs. *Given by Mr. T. Pape.*

TUMBLERS (4), double-walled, with enclosed decoration in gold and silver foil. Bohemian; about 1730. *Bequeathed by Mr. T. Anstey Guthrie.*

TUMBLER, double-walled, with enclosed decoration in coloured silver foil. Bohemian; about 1730. *Given by Mr. Yule Elliott.*

GOBLET, with knopped stem. English; middle of 18th century. *Given by Col. G. Morphew.*

BOTTLE, with applied decoration. Norwegian; middle of 18th century. *Given by Miss Margaret M. Wheen.*

BOTTLE AND CRUET, with engraved and gilt decoration. Venetian; 18th century. *Given by Mrs. Ada Cardinale-Topham.*

WINE-GLASS, green. English; late 18th century. *Given by Mr. George E. Bugge.*

DISH, engraved. Scandinavian. *Bequeathed by Mr. T. Anstey Guthrie.*

WINE-GLASS, with cut decoration. English; about 1800. *Given by Mr. E. L. Braithwaite.*

GOBLET, engraved. English; dated 1805. *Given by Mr. William Barratt.*

ENAMELS

CUP AND SAUCER, painted with the story of Jael. French (Limoges: School of Jacques Laudin I); late 17th century. *Bequeathed by Mr. T. Anstey Guthrie.*

STAINED GLASS

PANEL, The Last Supper. By William Peckitt, of York (b. 1731; d. 1795). English; 18th century. *Given by Mr. J. A. Knowles, F.S.A.*

ROUNDEL, A female figure with scales (presumably Justice). English; second half of 15th century.

DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN

ENGRAVINGS, ETCHINGS AND DRY-POINTS by the following artists:

SIR HENRY COLE. *Given by Mrs. F. C. Chaplin.*

SIR C. HOLROYD. *Given by Mr. C. H. Collins Baker.*

D. I. SMART, S. R. BODMIN, W. WASHINGTON. *Given by the Print Collectors' Club.*

E. BÉJOT (12). *Given by the Bibliothèque Nationale, Paris.*

J. A. GRANT (4). *Given by Mr. W. P. Robins.*

SYDNEY R. JONES (3). *Given by Messrs. E. Nuttall, Sons & Co.*

G. K. GEERLINGS. *Given by the Chicago Society of Etchers.*

JOHN WRIGHT (6). *Given by Mrs. John Wright.*

A. HARTLEY (9). *Bequeathed by Mr. Alfred Hartley.*

SIR F. SHORT. *Given by the Artist.*

R. M. MEADOWS after G. Morland (2). *Given by Mr. C. M. Lynch.*

D. CHODOWIECKI (12). *Given by Mr. J. H. Brodigan.*

WOOD ENGRAVINGS

Y. URUSHIBARA. *Given by the Contemporary Art Society.*

K. VIK. *Given by Miss Spiller, O.B.E.*

A. LEWIS, CLARE LEIGHTON and T. W. NASON. *Given by the Woodcut Society, Kansas City, U.S.A.*

R. GIBBINGS (4). *Given by the Artist.*

LITHOGRAPHS

LITHOGRAPHS (3) after Lieut. C. W. Crump. *Given by Mr. Hubert Brinton.*

LITHOGRAPH by H. Becker. *Given by Mr. Campbell Dodgson, C.B.E.*

LITHOGRAPH by J. A. Grant. *Given by Mr. W. P. Robins.*

LITHOGRAPH by L. Noel. *Given by Mrs. Gabrielle Enthoven.*

POSTERS

Forty-two posters were presented, among the donors being: *The Director of the National Gallery, the Publicity Manager of the London Passenger Transport Board, the Advertising Manager of the London and North-Eastern Railway, the Advertising Manager of the Southern Railway.*

ILLUSTRATION AND BOOK ORNAMENT

DESIGN FOR BOOK-ILLUSTRATION by Keith Henderson. *Given by Mr. H. B. Johnson.*

PROOFS (22) of illustrations to Shakespeare by Walter Crane. *Given by Mr. J. L. Douthwaite.*

DRAWINGS (3) for illustration by T. Uwins. *Given by Mr. G. B. Mountford.*

END-PAPER patterns (2) by B. Freedman. *Given by the Curwen Press.*

INITIAL LETTERS (6) by R. Gibbings. *Given by the Artist.*

BOOK-PLATE by Gordon Craig. *Given by Mrs. Gabrielle Enthoven.*

ART OF THE THEATRE

DESIGNS (2) for theatre envelopes by F. Walker. *Given by Mr. F. L. Emanuel.*

ARCHITECTURE AND TOPOGRAPHY

MEASURED DRAWINGS (2) of screen in Priory of St. Katherine, Exeter. *Given by Mr. A. W. Everett.*

DRAWING of paving in Westminster Abbey. *Given by the Surrey Archaeological Society.*

PLANS, etc. (33), for project for Liverpool Cathedral by R. Schultz Weir. *Given by the Artist.*

DRAWINGS (18) by A. B. Waters of Lymore, Montgomery. *Given by the Society for the Protection of Ancient Buildings.*

DESIGNS (3) for lodge and gates at Chiswick House, by Decimus Burton. *Given by Mr. Martin Hardie, C.B.E., V.P.R.I., R.E.*

DESIGNS for ceiling decoration (3). *Given by Mr. Iolo A. Williams.*

ENGRAVING of Ball's Pond, London after T. H. Shepherd. *Given by Mr. C. Orchard.*

ENGRAVINGS (3) of Sir Paul Pindar's House, Bishopsgate. *Given by Mr. A. G. Potter.*

ENGRAVINGS (3) of Hackney and Shoreditch by A. Warren and A. B. Lens. *Given by Mr. E. J. Bartlett.*

"VIEWS IN AFGHANISTAN . . . by SIR K. A. JACKSON." *Given by Sir R. M. Jackson.*

ENGRAVING of Sherborne Lodge, Dorset, by G. Cooke after J. Buckler. *Given by Mr. L. E. Cooke.*

LITHOGRAPHS (9) of Callander by R. Frier. *Given by Mr. Martin Hardie, C.B.E., V.P.R.I., R.E.*

ENGRAVINGS (22) of English and foreign topography. *Given by Mrs. C. W. Beaumont.*

DRAWINGS (6) of the Haynes Grange Room by J. A. L. Jago.

WALL-PAINTINGS

COPY of wall-painting at Hailes Abbey, by A. S. Hartrick. *Given by the Artist.*

WALL-PAPERS

FRAGMENT of wall-paper, English, *c.* 1760. *Given by Mr. C. O. Masters.*

FRAGMENT of wall-paper, English, *c.* 1740. *Given by Miss A. F. Oakes.*

STAINED GLASS

DESIGN for stained glass by H. J. Bosdet. *Given by Mrs. H. J. Bosdet.*

COPY of stained glass at Saintbury by A. S. Hartrick. *Given by the Artist.*

MONUMENTAL BRASSES AND SLABS

Eighty-seven rubbings of brasses and heraldic medallions. *Given by the Rev. H. Tyrell Green, Mr. R. H. Pearson, Mr. H. C. Andrews, F.S.A., Mrs. Ellison, Mr. Walter J. Kaye, F.S.A., and the Surrey Archaeological Society.*

DESIGNS FOR MANUFACTURERS

DESIGNS (20) for wall-paper and textiles by L. P. Butterfield. *Given by the Artist.*

DRAWINGS AND STUDIES

B. REBECCA (2) and SIR W. ROSS. *Given by Mr. Iolo A. Williams.*

C. FAIRFAX MURRAY. *Given by Mrs. Penryn Milsted.*

A. O. SPARE (3). *Given by the Rev. Canon Gray in memory of Mr. André Raffalovich,*

C. W. COPE (19). *Given by Sir A. S. Cope.*

C. SYKES (10). *Given by the Artist.*

H. BRODZKY. *Given by the Artist.*

G. SCOTT. *Given by the Artist.*

SIR L. ALMA-TADEMA. *Given by Sir Harry F. Wilson.*

SIR H. COLE (196). *Given by Mrs. F. C. Chaplin.*

S. ATKINS. *Given by Mr. H. D. Molesworth.*

SKETCH-BOOKS

SKETCH-BOOK by G. Shepheard. *Given by Mr. J. L. Douthwaite.*

SKETCH-BOOK of Sir H. Cole. *Given by Mrs. F. C. Chaplin.*

CHINESE AND JAPANESE ART

CHINESE DRAWINGS (36), *c.* 1900. *Given by Dr. W. L. Hildburgh, F.S.A.*

JAPANESE DRAWINGS (12). *Given by Dr. J. McGregor.*

JAPANESE PRINTS (27). *Bequeathed by Sir Edward David Stern.*

KAKEMONOS (18). *Bequeathed by Mr. T. B. Clarke-Thornhill.*

MISCELLANEOUS

ENGRAVED PORTRAITS (6). *Given by the Executors of the late R. H. Bath.*

ENGRAVED PORTRAITS (2). *Given by Miss E. G. Satchell.*

ENGRAVED PORTRAITS (3). *Given by Mrs. Gabrielle Enthoven.*

MISCELLANEOUS ENGRAVINGS (15). *Given by Mr. C. H. L. Emanuel.*

ENGRAVING showing the interior of a print shop, *c.* 1817. *Given by Mr. C. H. Gibbs-Smith.*

DESIGN for diploma by Alfred Stevens, *Given by Mr. H. Hubbard.*

DESIGNS (2) for needlework maps. *Given by Mr. J. L. Nevinson.*

FASHION plates (33). *Given by Col. G. Morphew.*

PATTERN-designs (103) in cut-paper work, *c.* 1850. *Given by Mrs. M. S. Johnston.*

EXAMPLES (14) of colour-printing of textile fabrics, 1829. *Given by Lieut.-Col. W. E. Moss.*

"PARK'S NEW CHARACTERS" (20), *c.* 1845. *Given by Mrs. Gabrielle Enthoven.*

ENGRAVINGS of Roman costume (50) by B. Pinelli, 1817. *Given by Sir Eric Maclagan, C.B.E.*

A VALENTINE, 1859. *Given by Mr. E. A. Saunders.*

A VALENTINE. *Given in memory of Mrs. F. C. Wace.*

CHRISTMAS broadsheets (3). *Given by Mr. Iolo A. Williams.*

A CHRISTMAS card. *Given by Mr. J. Wilkie.*

CHRISTMAS cards (7). *Given by Mrs. M. C. Benbow Boswell.*

CHRISTMAS cards (3). *Given by Mr. H. B. Johnson.*

CHRISTMAS cards (60). *Given by Mr. B. S. Long.*

CHRISTMAS cards (30), *c.* 1870-80. *Given by Mr. William Freeman.*

PLAYING cards (1,118), Modern. *Given by Major C. C. Adams, M.C., F.S.A.*

WRITING-case, French, late 18th century. *Given by Mrs. Lilian F. Strongitharm.*

PORTRAIT of the Rt. Hon. Stanley Baldwin, M.P., engraved by R. S. Austin after W. T. Monnington. *Given by the Hon. Sir Malcolm Macnaughton.*

MEZZOTINT by G. Dawe after J. Northcote. *Given by Mrs. Arabella C. Taylor.*

DEPARTMENT OF PAINTINGS

MINIATURES

P. P. LENS. Portrait of a Girl. *Given by Mr. A. Raymont.*

UNKNOWN. Profile Portrait of a Man. *Purchased with the Funds of the R. H. Stephenson Bequest.*

SILHOUETTE

ANONYMOUS. Mrs. Fonnah, 12th September, 1833. *Given by Mr. William Barratt.*

WATER-COLOUR PAINTINGS

JOSEPH BARBER. Three landscapes.

A MEMBER OF THE DIGHTON FAMILY. Portrait of a Military Officer, 1805. *Purchased with the Funds of the R. H. Stephenson Bequest.*

HENRY E. TIDMARSH. Brompton Oratory and the "Brompton Boilers" (the South Kensington Museum), about 1897. Interior of the Cross Gallery, India Museum, Victoria and Albert Museum, 1901. *Given by the Artist.*

JOHN WRIGHT, R.E. Almond Grove, Island of St. Kitt's, West Indies. *Given by the Artist's widow.*

ADRIAN BURY. Wagstaff Buildings, Southwark. *Given by the Contemporary Art Society.*

WILLIAM RAINEY, R.I. Strand-on-the-Green and the Railway Bridge. *Given by the Artist.*

LIBRARY

ARCHITECTURE

VIREY, J. Les églises romanes de l'ancien diocèse de Mâcon: Cluny et sa région. Illus. Mâcon, 1935.

SCHUERENBERG, L. Die kirchliche Baukunst in Frankreich zwischen 1270 und 1380. Illus. Berlin, 1934.

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BIEBER, M. Entwicklungsgeschichte der griechischen Tracht. Berlin, 1934.

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TEXTILES

ACKERMAN, P. The Rockefeller-McCormick tapestries. Three early 16th century tapestries. New York, 1934.

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MANNOWSKY, W. Der danziger Paramantenschatz. (Half-volume IV.) Berlin, 1933.

MISCELLANEOUS

BROWNE, SIR T. Urne buriall and the garden of Cyrus. With 30 drawings by Paul Nash. London (Curwen Press), 1932.

DELBRUECK, R. Spätantike Kaiserporträts von Constantinus Magnus bis zum Ende des Westreichs. Berlin, 1932.

LEROQUAIS, V. Les bréviaires manuscrits des bibliothèques publiques de France. 6 vols. Paris, 1934.

NEW YORK: Museum of Modern Art. International Exhibition of Theatre Art, 1934. Theatre art of the Renaissance and Baroque. New York, 1934.

Many important gifts were received from museums and other public institutions both in England and abroad. Other donors to the collection of books and photographs include:

Dott. Antonio Alisi di Castelvarco; Heer R. F. Apers; Miss J. M. Baigent; Mr. G. P. Baker; Mr. T. Balston; Ing. Giacomo Bargellesi; The Executors of the late R. H. Bath; Mr. C. W. Beaumont; The Rev. G. Montagu Benton; The Executors of the late F. E. Bliss; Dr. H. H. Bockwitz; Herr Braus-Riggenbach; Messrs. Wm. Briggs & Co. Ltd.; Dr. G. Buday; Mr. R. J. A. Bunnett; Lieut.-Col. C. F. Call; Mr. K. de B. Codrington; Mr. T. P. Cooper; Capt. K. A. C. Creswell; Mr. F. H. Cripps-Day, F.S.A.; Mrs. Crosse-Crosse; Mr. F. S. Dayman; Mrs. W. F. A. Ellison; Mrs. Cecilia Elwes; Dr. Emil Erich; Mr. A. J. Fairbank; Herr O. Fischel; Mrs. Adrienne Fisher; Mr. Ralph Griffin; Mr. S. Harcourt-Smith; Rev. C. Harpur; Sir Ambrose Heal; Dr. W. L. Hildburgh; Sir George Hill, K.C.B.; The High Commissioner for India; Sir Robert M. Jackson; Mrs. B. F. Jones, jun.; Rev. F. Knight, D.D.; Messrs. J. W. Knowles & Sons; Mrs. P. G. Konody; Mr. L. Loewenthal; Mr. B. S. Long; Miss M. H. Longhurst; Dott. Giulio Lorenzetti; Mr. Pendarves Lory, C.I.E.; Sr. D. J. J. Cuerda Losa; Sir Eric Maclagan, C.B.E.; Miss G. C. E. Massé; Mr. Ralph Mollet; Col. G. Morphew; Rev. R. Conyers Morrell, M.A.; Mr. J. L. Nevinson; Mr. Wilhelm Nisser; Col. H. W. Manwaring Parker, C.M.G.; Mr. T. Pawsey; Mr. R. B. Pilcher, O.B.E.; Miss E. Pither; Mr. A. G. Potter; Dr. L. Praehauser; Messrs. Radcliffe & Wood; Mr. W. Roberts; Monsieur André Schoeller; Fürst von Schönburg; Mr. Henry Eliot Scott; Sir C. S. Sherrington, O.M.; Mr. William Skinner; Mr. Granville Squiers; Mr. G. C. Stone; Dr. Karl Stork; The Mayor of Swansea; Mr. Charles Sykes; Prof. R. Teschner; Mr. Lockett Thomson; Rev. W. H. Trickett; Rev. W. B. Vaillant; Prof. A. J. B. Wace; Mr. H. R. Wackrill; Messrs. Emery Walker Ltd.; Mr. Harry Wearne; Mr. Heinrich Wulff; Mr. S. Yamanaka; Prof. Yukio Yashiro.

DEPARTMENT OF METALWORK

FIVE SILVER CRAVAT BUCKLES. English; late 18th century. *Given by Mr. Francis Buckley.*

CHEST, wood with wrought iron mounts. German; 16th century. COFFER, bone, with brass mounts. German; 15th century. SNUFF-BOX, tortoiseshell, mounted with silver. German; about 1750. *All three given by H.R.H. Princess Louise, Duchess of Argyll.*

GOLD RING, set with precious stones. Made by Henry Wilson from a design of the late Professor W. R. Lethaby, F.S.A. *Given by Miss Crosby.*

TWO COURT SWORDS and other examples of Japanese metalwork. *Bequeathed by Sir Edward David Stern, Bt.*

GOLD WATCH by G. Etherington; London hall-mark for 1704-5. *Given by Mr. Edmund A. Phillips.*

CAST IRON CAULDRON, with bronze cover. Japanese. *Given by Mrs. H. de Watteville.*

ORMOLU CLOCK AND PAIR OF CANDELABRA. French; early 19th century. *Bequeathed by Miss Alice Phoebe Phillips.*

SILVER CRUET-STAND. London hall-mark for 1796-7. *Given by Miss Anne Scrivens.*

PAIR OF GILT BRONZE CANDLESTICKS. Venetian-Saracenic; late 16th century (Plate 19*b*). *Bequeathed by Edith M. B., Lady Powell.*

SILVER TEA-CADDY. London hall-mark for 1773-4. SILVER CURRY-COMB. Dutch; dated 1771. *Both given by Mrs. Penryn Milsted.*

MIRROR in Sheffield plate frame. About 1780. *Given by Mr. Sannyer Atkin.*

TWO CAST IRON CHIMNEY-PIECE ORNAMENTS. English; first half of 19th century. *Given by Miss E. S. Cole.*

BOX AND KEY. Engraved and gilt brass. German; 17th century. *Bequeathed by Mr. T. Anstey Guthrie.*

COLLECTION OF CLOISONNÉ ENAMEL. Chinese and Japanese. *Bequeathed by Mr. Sigismund Charles Witting.*

CROSS, wood with pewter mounts. German (Regensburg); 18th century. *Given by Mr. William F. C. Ohly.*

SWORD AND SHEATH. Turkish, 18th century; the blade of an earlier date. Formerly belonging to General Browne-Clayton. *Given by Mrs. E. Sykes Banks.*

SILVER TEA-SET. London hall-marks for 1789 to 1807. *Given by Mr. and Mrs. Aymer Vallance.*

COPPER BRAZIER AND COVER. Italian; 16th century. *Given by Mr. A. Mitchell Innes.*

GOLD PLAQUE, with a bust of Christ in cloisonné enamel. Byzantine; 12th century. *Purchased with the Funds of the Bryan Bequest.*

DAGGER AND SHEATH, horn handle; Persian. KNIFE, with carved wood sheath and ivory handle. Dutch; the sheath dated 1631. *Both given by Miss Norah G. Chamberlayne.*

TWELVE PIECES OF JEWELLERY, iron wire set with pastes. *Made and given by Sir Alfred Gilbert, R.A.*

DEPARTMENT OF TEXTILES

COSTUMES AND ACCESSORIES

BONNET, straw. English; mid 19th century. *Given by Miss B. Stanton Wood.*

BOOTS, white leather. English; third quarter of 19th century. *Given by Miss B. Stanton Wood.*

BREECHES, woollen cloth. English; 1870-80. *Given by Dr. C. W. Cunnington.*

CAP, embroidered. English; 18th century. *Given by Mrs. F. E. Emerson.*

MAN'S CAP, embroidered. English; early 17th century. *Given by Her Majesty the Queen.*

WOMAN'S CAP, black satin and net. English; 1860-75. WOMAN'S CAP, silk and net. English; 1860-75. *Both given by Miss B. Stanton Wood.*

CLOAK, woollen cloth. English; 1890-1900. *Given by Her Majesty the Queen.*

CLOAK, woollen cloth. English; 1890-1900. *Given by Mrs. J. Cohen.*

WOMAN'S COAT, velvet. Albanian; 19th century. *Given by Lieut.-Col. C. de J. Luxmoore.*

WOMAN'S COLLAR, linen. French (Brittany); 19th century. *Given anonymously.*

COLLECTION OF COMBS, tortoiseshell. English; 19th century. *Given by Mr. W. C. Middleton.*

COMB, tortoiseshell. Spanish; 19th century. *Given by Dr. W. L. Hildburgh, F.S.A.*

AFTERNOON DRESS, cotton. English; 1902. *Given by Dr. C. W. Cunnington.*

EVENING DRESS, silk brocade. English (Spitalfields); *c.* 1840. *Given by the Hon. Mrs. Trollope Bellew.*

EVENING DRESS, silk. English; 1868-70. *Given by Mrs. A. Jewel Pearse.*

DRESS, muslin. English; 1810-15. *Given by Miss C. L. Buckle.*

DRESS, silk. English; *c.* 1870. *Given by Mrs. M. M. Kincaird Pitcairn.*

DRESS, muslin, embroidered. English; 1825-8. DRESS, printed cotton. English; end of 18th century. *Both given by Mr. H. Le Cocq.*

CHILD'S FROCK, linen. English; *c.* 1800. *Given by Miss B. M. Simpson.*

PAIR OF GLOVES, silk on leather. Swedish; early 19th century. *Given by Miss C. M. Kay.*

MANDARIN'S HAT. Chinese; 19th century. *Given by Dr. W. L. Hildburgh, F.S.A.*

CHILD'S MITTENS, pair of, embroidered. English; early 19th century. *Given by Mrs. Graham Kerr.*

PARASOL, silk cover, ivory mounts. English; second quarter of 19th century. *Given by the Misses Davidson.*

RIDING SWITCH, English; mid 19th century. *Given by Col. H. Symonds.*

ROBE, tapestry woven. Syrian; 19th century. *Given by Mr. James McBey.*

CHILD'S ROBES (2), satin. English; late 18th century. *Given by Mr. and Mrs. Eric Bullivant.*

WOMAN'S RUFF, muslin. English; 1820-5. *Given by Dr. C. W. Cunnington.*

MAN'S SHIRT, linen. English; 17th century. *Given by Miss F. M. P. Hipwood.*

MAN'S SHIRT, linen. English; dated 1846. *Given by Miss F. G. Waugh.*

SLEEVE FROM SMOCK, linen, embroidered and cut-work. Italian; 18th century. WOMAN'S SMOCK, linen, with cut-work and lace fillings. South Italian; 18th-19th century. *Both given by Lady (Agnes) Jekyll, D.B.E.*

PAIR OF SOCKS, knitted wool. Albanian; 19th century. *Given by Miss L. A. Johnson.*

MAN'S SUIT, woollen cloth. English; 1870-80. *Given by Dr. C. W. Cunnington.*

SWORD-STICK, and papier-maché sheath. English; late 18th century. *Given anonymously.*

WAISTCOAT, embroidered linen. English; second quarter of 18th century. *Given by Miss B. M. Simpson.*

WAISTCOAT, silk on satin. English; late 18th century. *Given by Her Majesty the Queen.*

ENGLISH EMBROIDERIES

BANNER FIRE SCREEN, wool and silk on canvas. English; 19th century. CAP, whitework. English; 18th century. *Both given by Mrs. F. E. Emerson.*

COVERLET, silk on linen. English; dated 1710. *Given by Mrs. Cobden-Unwin.*

NEEDLEWORK PICTURE, after *The Avenue at Middelharnis*, by Hobbema. English; late 19th century. NEEDLEWORK PICTURE, after *Chichester Cathedral*, by J. M. W. Turner. English; late 19th century. *Both given by Lord Danesfort.*

POCKET BOOK, silk on canvas. English; early 19th century. *Given anonymously.*

QUILT, patchwork. English; late 18th century. *Given by Miss R. E. Asher Cohen.*

QUILTING, silk on linen. Unfinished. English; early 18th century. *Given by Miss H. M. Crawley.*

SAMPLER, silk on canvas. Signed by M. Fennah. English; dated 1814. SAMPLER, silk on canvas. Signed by Lucy Grant. English; dated 1840. *Both given by Mr. William Barratt.*

SPRAY OF VIOLETS, silk on wire. English; late 17th century. *Given by Mr. Francis Mallett.*

FRAGMENT, silk and wool on canvas. English; early 17th century. *Given by Miss Veronica Whall.*

EUROPEAN EMBROIDERIES

COVER, silk on linen. Italian; 17th century. *Given by Mrs. Geoffrey Peto.*

HANGING, silk on silk. Portuguese; 18th century. *Bequeathed by Mr. T. B. Clarke-Thornhill.*

PANEL, silk and metal thread on cotton. Czechoslovakian; 1934. *Given by Dr. Horak.*

SAMPLER, silk and wool on canvas. German(?); dated 1764. *Bequeathed by Mr. T. B. Clarke-Thornhill.*

STOLE, silk on silk. Portuguese; 18th century. *Bequeathed by Mr. T. B. Clarke-Thornhill.*

FAR EASTERN EMBROIDERIES

COVERS (2), silk on silk. Chinese; 19th century. *Bequeathed by Mr. T. B. Clarke-Thornhill.*

COVERS (2), silk on satin. Chinese; 19th century. *Bequeathed by Mr. T. B. Clarke-Thornhill.*

COVER, gold thread and chenille on silk. Japanese; 19th century. *Bequeathed by Mr. T. B. Clarke-Thornhill.*

COVER, silk on crêpe. Japanese; 19th century. *Bequeathed by Mr. T. B. Clarke-Thornhill.*

NEEDLEWORK PICTURE, silk on silk. Japanese; 19th century. *Bequeathed by Sir Edward Stern, Bt.*

RANK BADGES (pair), silk and metal thread on gauze. Chinese; 19th century. *Bequeathed by Mr. T. B. Clarke-Thornhill.*

RANK BADGES (pair), silk and metal thread on satin. Chinese; 19th century. *Bequeathed by Mr. T. B. Clarke-Thornhill.*

ROUNDELS (4), silk and metal thread on gauze. Chinese; 19th century. *Bequeathed by Mr. T. B. Clarke-Thornhill.*

ROUNDELS (4), silk and metal thread on satin. Chinese; 19th century. *Bequeathed by Mr. T. B. Clarke-Thornhill.*

ROUNDELS (2), silk and metal thread on net. Chinese; 19th century. *Bequeathed by Mr. T. B. Clarke-Thornhill.*

ROBE, gold thread on silk. Chinese; 19th century. *Bequeathed by Mr. T. B. Clarke-Thornhill.*

KNITTING

SAMPLER, cotton. English; early or mid 19th century. *Given by Miss Isobel Hornsby.*

LACE

BABY'S CAP, trimmed with holly point. English; 18th century. *Given by Mrs. Graham Kerr.*

CAP, bobbin lace. Dutch(?); 18th century. *Given by Lady (D.) Fullerton.*

CAP CROWN, point d'Argentan. French; early 18th century. *Given by the Executors of the late Mrs. Mary C. Ridout.*

CAP, trimmed with bobbin lace. Dutch; 18th century. *Given by Lady (D.) Fullerton.*

HANDKERCHIEF, trimmed with tatting. English; 19th century. *Given by Miss E. D. Borradaile.*

EUROPEAN PRINTED FABRICS

HANDKERCHIEF, *The Absent Minded Beggar.* English; *c.* 1899. HANDKERCHIEF, *The Anthems of the Allies.* English; 1914-5. *Both given by the children of the late Mrs. F. C. Wace.*

FAR EASTERN PRINTED FABRICS

ROBE, cotton. Japanese; 19th century. *Bequeathed by Mr. T. B. Clarke-Thornhill.*

ROBE, silk crêpe. Japanese; 19th century. *Bequeathed by Mr. T. B. Clarke-Thornhill.*

TEXTILES FROM BURYING GROUNDS IN EGYPT

COLLECTION OF EMBROIDERIES (31), silk on linen. From Egypt; 18th century. *Given by Professor P. E. Newberry.*

FRAGMENT OF WOOLLEN CLOTH, with Cufic inscription. From Egypt; Arab period. *Given by Mr. J. Adams.*

EUROPEAN WOVEN FABRICS

SILK TISSUE, brocaded. French; third quarter of 18th century. *Bequeathed by Mr. T. B. Clarke-Thornhill.*

NAPKINS (2), linen damask. The story of Abraham. Flemish; 17th century. *Given by Mrs. E. Marindin.*

NAPKIN, linen damask. German(?); mid 18th century. *Given by Mr. C. W. B. Richardson.*

NAPKIN, linen damask. Scottish; dated 1735. *Given by Miss A. E. Graham.*

RIBBON, figured silk. French; 1880. *Given by Miss Dorothy Jones.*

SIDE TABLECLOTH, linen damask. Scottish; *c.* 1820. *Given by Miss A. E. Graham.*

TABLECLOTH, linen damask. English; dated 1818. TABLECLOTH, linen damask. English; dated 1830. *Both given by Col. G. Morphew.*

FAR EASTERN WOVEN FABRICS

COVER, velvet, cut and uncut pile. Chinese; 19th century. *Bequeathed by Mr. T. B. Clarke-Thornhill.*

COVER, velvet on cloth of gold. Chinese; 19th century. *Bequeathed by Mr. T. B. Clarke-Thornhill.*

COVER, loom-embroidered. Japanese; 19th century. *Bequeathed by Mr. T. B. Clarke-Thornhill.*

ROBE, velvet, embroidered collar. Chinese; 19th century. *Bequeathed by Mr. T. B. Clarke-Thornhill.*

SASHES (2), cotton. Japanese; 19th century. *Bequeathed by Mr. T. B. Clarke-Thornhill.*

SILK TISSUE. Japanese; 19th century. *Bequeathed by Mr. T. B. Clarke-Thornhill.*

DEPARTMENT OF WOODWORK

ENGLISH

SET OF MINIATURE TOOLS in glazed frame. Mid 19th century. *Given by H.M. Queen Mary.*

OAK STALL-END, carved with poppy-head ornament. Late 15th century. *Given by Mr. A. Joubert.*

PANEL OF PAINTED PLASTERWORK, from Mildenhall, Suffolk. Early 16th century. *Given by Mr. A. Lack.*

BOXWOOD CARVING, with Royal Arms of King William III. Late 17th century. *Given by Mr. P. A. S. Phillips through the National Art-Collections' Fund.*

MIRROR, of carved and gilt wood. About 1730. *Given by Mrs. Knollys.*

CHAIR, mahogany inlaid with satinwood, style of Hepplewhite. About 1785. *Given by Mrs. A. R. Hatley.*

CHAIR of carved mahogany. About 1785. *Given by Mrs. Jennings in memory of her husband, the late Mr. J. F. Jennings, M.B., F.R.C.S.*

BOWL of carved limewood. Second half of 18th century. *Given by Messrs. Chapman & Ross.*

CHAIR of stained beechwood with metal mounts. About 1820. *Given by Mr. F. P. Lory.*

ROSEWOOD TABLE, inlaid with brass. About 1820. *Given by Mrs. Penryn Milsted.*

STAND, carved and painted. Early 19th century. *Given by Mr. M. L. Horn.*

CHAIR, papier mâché, gilt and painted. About 1860. *Given by Mrs. Arnold Marquis in memory of her father, Mr. H. V. Bellamy.*

MATERIALS FOR MAKING PAPER MOSAIC. 19th century. *Given by Miss Willoughby.*

PANEL inlaid in various coloured woods. Designed and made by L. S. Durkin. Modern. *Given by the Dowager Lady Swaythling.*

CONTINENTAL

PANEL of oak, carved in high relief. Flemish; early 16th century. *Given by Mrs. Ethel Gurney.*

PANEL of leather, painted and gilt. Spanish; about 1700. *Given by Sir Cecil E. Fitch, K.B.E.*

PAIR OF BELLOWS, decorated with straw-work. French; period of Louis XV. *Given by Mr. E. Bullivant.*

THREE VESSELS of turned and painted wood. Norwegian; 18th century. *Given by Lady Banister Fletcher.*

DOUBLE-PIPES of inlaid boxwood. Bosnian: 19th century. *Given by Mrs. L. Tuck Powell.*

EASTERN

FIVE PIECES OF JAPANESE LACQUER. 18th and 19th centuries. *Bequeathed by Sir Edward David Stern, Bt.*

INDIA MUSEUM

TEXTILES

BOY'S ROBE of cashmere brocade, trimmed with embroidered silk. Delhi; 1790-1820. *Given by Mr. P. F. Dietz.*

TWO COSTUMES for Shan women, one chiefly of silk, the other of cotton fabrics. Burma (Shan States); 20th century. *Given by Mrs. F. R. B. Lee.*

HAND-PAINTED COTTON DRESS, for a European lady. S. India (Masulipatam); 1760-70.

MISCELLANEOUS

BOOK OF DEVOTIONS for a Buddhist layman, written on palm-leaf, with ivory covers. Ceylon (Kandy); end of 18th century. *Given by Mr. E. Heron-Allen, F.R.S.*

SET OF CHESSMEN of carved and tinted buffalo-horn. Burma (Mongye, S. Shan States); 19th century. *Given by Mr. F. R. B. Lee.*

TWO IVORY SEALS, carved in ivory in pagoda-form. Siam; 19th century. *Given by Dr. W. L. Hildburgh, F.S.A.*

DEPARTMENT OF CIRCULATION

CERAMICS

PUNCH-BOWL, earthenware painted in underglaze blue. English (Staffordshire); second half of 18th century. *Given by Miss Cheesman.*

VASE, earthenware covered with a golden-brown glaze. Chinese; T'ang Dynasty (618-907).

VASE, earthenware covered with a clear glaze. Chinese; T'ang Dynasty (618-907).

FIGURE, earthenware covered with a white slip. Chinese; T'ang Dynasty (618-907).

VASE, stoneware with painted decoration over a brownish-black glaze. Chinese (Honan); Sung Dynasty (960-1279) (fig. 10).

DISH, glass with moulded decoration. Irish (Dublin); middle of 18th century.

METALWORK

SET OF SMALL COPPER VASES illustrating the process of cloisonné enamelling. Japanese: modern. *Given by Mrs. E. W. O'Leary.*

PRINTS

LITHOGRAPHS (12). French: 19th century. *Given by Mr. F. Emanuel.*

SCULPTURE

TRIPTYCHS (2), bone carved with figures of The Virgin and Child and of Saints: wooden frames decorated with marquetry. Italian (School of the Embriachi); 15th century. *Bequeathed by Mrs. F. Yorke Smith.*

TEXTILES

Embroidery

COVER FOR A STOOL, canvas embroidered in coloured wools. English: middle of 19th century. *Given by Mrs. G. Clarke.*

PATCHWORK QUILT. English; third quarter of 19th century. *Given by Col. G. Morphew.*

COVERLET (part of), quilted linen. English; early 18th century. *Given by Miss A. M. Potterton.*

CAPS (4), cotton decorated with embroidery and cotton appliqué. BORDERS (5), coloured bobbin lace in silk and metal thread. Czechoslovakian; 19th century. *Given by Professor and Mrs. Mihalik.*

Woven Fabrics

FABRICS (32), designed and woven in coloured wools at the Colleges of Art and of Technology, Leicester. *Given by the Colleges.*

KERCHIEF, cotton with border woven in colours. Jugoslavian (Croatia); 19th century. *Given by Professor and Mrs. Mihalik.*

WOODWORK

ARM-CHAIRS (2), walnut with "bobbin"-turned legs. French; middle of 17th century. *Given by Mr. G. Eyre.*

LOANS

ARCHITECTURE AND SCULPTURE

THE Department received on loan during the year a number of carvings in ivory including two Embriachi caskets and a number of 17th century German carvings from Dr. W. L. Hildburgh, F.S.A. Mrs. A. H. Corble lent an interesting Gothic relief of the Virgin and Child said to have been found in the grounds of Romsey Abbey, while from Dr. Philip Nelson came a 14th century relief showing the Virgin and Child between St. Peter and St. Paul. Among other objects loaned were a silver-mounted Byzantine steatite, the property of Miss Helen Harrison, and several Italian bronzes and other objects including an interesting terracotta by Pieter Xavery from Dr. W. L. Hildburgh, F.S.A. Towards the end of the year the Department was fortunate in acquiring on loan from Mrs. Mary Bate the important collection of English wax portrait reliefs of the 18th and 19th centuries formed by herself and the late Mr. Percy Bate. The collection is of a high standard and contains examples of most of the outstanding modellers of the period including the Gossetts, Rouw, Poole, Tassie and others.

DEPARTMENT OF CERAMICS

Mrs. Carter lent a collection formed by herself and her late husband, Mr. Francis T. Carter, of cut glass, chiefly Irish, of the 18th and early 19th century; it includes a fine covered glass of classical form and some important marked decanters from the Cork glass-house. Monsieur Eustache de Lorey deposited specimens of mediaeval earthenware of various types from excavations in Syria. A fish-kettle in Canton painted enamel was lent by Dr. W. L. Hildburgh, F.S.A., a large Chinese porcelain vase with enamel painting of the 16th century by Mr. E. M. Murray, and an Urbino maiolica plate painted by Nicola Pellipario was lent by Mr. Bernard Rackham.

DEPARTMENT OF PAINTINGS

In connection with an exhibition of silver, the National Gallery lent an oil painting of an 18th century tea-party, painted about 1720 by an unknown English artist.

The late Mr. William Poel, the well-known Shakespearean scholar and producer, who died on the 13th December, 1934, lent a water-colour painting called *L'Ecuyer* or *The Knight's Esquire*, by Sir Frederick W. Burton, R.H.A. (b. 1816; d. 1900), who exhibited it at the Old Water Colour Society in 1864. It represents a small boy holding a helmet. The lender himself sat for the

portrait. As a child he was in some request as a non-professional model. Frederick Walker asked that he should sit to him, but the boy's father refused. He was allowed, however, to sit to Holman Hunt for the picture of *The Finding of Christ in the Temple*, though the picture seems to have been finished from another model, a Jewish boy. Burton's picture, which is very carefully executed, is more or less in the manner of the Pre-Raphaelites. It was twice sold at Christie's, and on the second occasion, in 1912, became the property of its late owner, the original of the subject. It has now been given to the Museum by his widow.

Mr. Reginald Jones lent a miniature portrait of a gentleman by Richard Cosway, R.A. It was painted in 1801 and is a good example of his later manner.

The British Museum lent a collection of miniatures, mostly small, unframed, anonymous works of the 16th and 17th centuries, but including a portrait of a man by Michael Kean (d. 1823), an Irish artist.

DEPARTMENT OF METALWORK

Mr. Reginald Jones lent a pair of wrought iron gates from the garden entrance to Lansdowne House, Berkeley Square. They were probably designed by Robert Adam for Lord Shelburne, afterwards Marquis of Lansdowne.

Additions, including a series of bronze mortars of various nationalities and dates, were made to his collection by Dr. W. L. Hildburgh, F.S.A. Miss Ethel Gurney, Miss Joan Evans, and Captain V. A. Watson also added to the collections at present on loan from them.

Part of a monumental brass of about the year 1520 was lent by the Vicar and Churchwardens of Clavering Church, Essex.

DEPARTMENT OF TEXTILES

Sir William Burrell lent four Flemish tapestries dating from the last quarter of the 15th century. Two of these represent the *Parc aux Cerfs*, a favourite motive which is derived ultimately from the *Hortus Conclusus*, though by the middle of the 15th century it had lost all trace of religious symbolism. Another of the tapestries has often been called *Charles VI and the Sooth Sayer in the Forest of Le Mans*, but it is now identified as *Alexander and Diogenes*. The fourth tapestry, *Le Cheval Blanc*, shows one of the pastoral scenes so frequent in Flemish work of this period.

DEPARTMENT OF WOODWORK

A throne chair, which belonged to Napoleon I, and was formerly in the Palace of Versailles, was lent by Sir Arthur S. Cope, K.C.V.O. It is a notable example of the Empire style, being of curule form carved and gilt, the arms finishing in winged lions.

Sir Percival David, Bt., lent five pieces of Chinese lacquer, consisting of a saucer dated 1489, a cup-stand of the 17th century, a cup and cover, a cup-stand and a bowl of the 18th century.

INDIA MUSEUM

In the summer of this year an Embassy arrived from the Court of Nepal bringing with it presents to His Majesty King George V and Queen Mary. Of these Their Majesties have graciously commanded that a selection should be added to the existing collection of Royal Indian loans in Rooms 18 to 20. His Majesty the King has lent two elephant tusks carved in openwork, a wooden model of a Temple of Mahadeva (Shiva) at Pattan, Nepal, and two models in wood and ivory of monuments at Katmandu(?). Her Majesty Queen Mary has lent a charmingly carved oval ivory jewel-box, containing a necklace of gold-mounted musk-beads. The Rt. Hon. the Earl of Powis lent an important album of Mogul portraits of the early 18th century, brought to England from India in the first half of the 18th century by his ancestor, the first Lord Clive. Mr. J. C. French, late of the Bengal Magistrature, strengthened the section of Bengal Fine-Art by a small collection of sculpture, painting and metal-work ranging from mediaeval times to the late 19th century, acquired chiefly in the Bogra and Vishnupur Districts of Bengal. Mr. R. S. Le May kindly allowed the Museum to select as loans six rare examples of Siamese bronze casting from his representative collection of over seventy pieces. These will be on view for two years and represent exclusively the Buddhist art of mediaeval Siam. Col. L. Weir added to his Tibetan loans a fine Bhutanese lady's robe of embroidered cotton, and a bowl for barley-meal from Dergé, in East Tibet.

APPENDIX A

REPORT ON THE MUSEUM FOR THE YEAR 1934

TOWARDS the end of the year two important schemes of rearrangement were begun. In the Octagon Court (Room 40) most of the loans were removed in order that four structures might be erected to receive in due course the English furniture of the late 18th and early 19th centuries. When completed the furniture will be exhibited against wall-space with kindred objects from other Departments. The erection of part of the painted room from Drakelowe Hall, the work of the artist Paul Sandby, was begun and the room when completed will occupy one of the apses of this Court. In the North Court a scheme was devised in order to give the Department of Circulation more space and the corners of the room, which can be called into use if necessary, were partitioned off so that the Court is now of a cruciform shape. A system of movable screens enables an adjustment to be made to suit the size of any exhibition which may be held in the Court. The Show Room for the sale and exhibition of plaster casts was reorganised.

There were as usual a number of special exhibitions during the year. The Exhibition of Drawings and Engravings of Victorian Pantomimes, which had been opened the previous December, was continued through January. In February two specially important exhibitions were opened. On the 9th February the Right Hon. Stanley Baldwin, M.P., opened in the North Court, in the presence of an exceptionally large gathering, the William Morris Centenary Exhibition, which continued until the 8th April. This exhibition drew a large number of visitors and provided a very complete survey of Morris's activities, important loans being added to the Museum's own collection of exhibits connected with Morris. Simultaneously a small representative collection of objects of British art, 1550 to 1850, chosen from the various Departments of the Museum, was arranged in the New Acquisitions Court, so as to coincide with the Exhibition of British Art which was then open at Burlington House.

In the Gallery adjoining the Department of Engraving, Illustration and Design two exhibitions were held from April to July—an Exhibition of Water-colours, Pastels, Etchings and Lithographs by J. McN. Whistler; and an Exhibition of Paintings, Pastels, Water-colours and Etchings by Walter James, R.E. (the late Lord Northbourne), who had for several years been closely connected with the Museum as a member of its Advisory Council.

In June the first of what is intended to be a series of exhibitions was arranged in conjunction with the Council for Art and Industry, and an exhibit of English silversmiths' work, old and modern, showing the development of various domestic types, was on view in the New Acquisitions Court. An exhibition illustrating the history of line-engraving was open from October to December, and the usual exhibition of works by the Royal College of Art Sketch Club was held in the North Court from the 7th November to the 8th December. A series of Thursday evening lectures illustrated by lantern slides was again given during the period 11th January to 22nd March; but the lectures were discontinued during the autumn.

Concerts under the auspices of the League of Arts were given in the Lecture Theatre on Saturdays during the winter, and a series of poetry recitals and other entertainments during May.

PUBLICATIONS AND PHOTOGRAPHS

The following publications, etc., were issued during the year:

Review

Annual Review, 1933.

List

List of Accessions to the Department of Engraving, Illustration and Design, and the Department of Paintings, 1933.

Catalogues, etc.

The Three Books of the Potter's Art.
Exhibition of Works by William Morris, 1934.
Water-colours in the Dixon Bequest (reprint).

Guide

Brief Guide to the Victoria and Albert Museum (reprint).

Picture Books

The Work of John Constable, R.A. (reprint).
Dolls and Dolls' Houses (reprint).
English Embroideries: Georgian (reprint).
Christmas (reprint).

Coloured Reproductions

Three new subjects were issued as coloured reproductions.

Postcards

12 new subjects were issued as coloured postcards and a further 13 as photographic postcards.

Photographs and Lantern Slides

5,312 photographs were sold in 1934, as against 5,280 in 1933.

561 lantern slides were sold during the year.

VISITORS AND STUDENTS

The total number of visitors to the Museum, including the Indian Section, was 810,361; of these 676,505 attended on weekdays and 133,856 came on Sundays. In 1933 the total number was 820,317, of whom 134,804 came on Sundays. There was thus a decrease of 9,956 in the total attendance compared with the previous year; the weekly average attendance fell from 15,775 in 1933 to 15,584. The total number of visitors to the Indian Section was 106,438 in 1934, and 127,773 in 1933.

The children's holiday classes, under the guidance of Miss E. M. Spiller, O.B.E., were held as in previous years. The total number of visitors conducted by the Official Guide Lecturers in the daily tours in 1934 was 17,894, and a further 2,566 persons were conducted in special parties, giving a total of 20,460 as against a total of 21,233 in 1933.

STATEMENT OF THE NUMBER OF VISITORS IN THE YEARS 1934, 1933 AND 1932

	Weekdays			Sundays		
Month	1934	1933	1932	1934	1933	1932
January ..	64,330	57,010	58,583	11,604	11,718	11,947
February ..	57,629	48,981	47,187	14,189	11,517	10,668
March ..	56,321	52,852	66,600	12,570	11,462	10,564
April ..	77,984	80,243	57,941	12,488	11,876	11,787
May ..	57,437	52,050	59,731	8,789	9,935	10,879
June ..	42,276	52,345	41,296	7,347	10,517	8,093
July ..	48,645	54,622	56,751	10,218	10,987	12,165
August ..	75,684	74,957	68,441	8,885	7,669	7,878
September ..	47,069	50,970	49,306	12,623	10,449	11,664
October ..	57,203	59,964	63,409	12,887	15,552	15,813
November ..	48,516	55,828	55,753	11,040	11,838	12,382
December ..	43,411	45,691	49,870	11,216	11,284	7,368
TOTALS ..	676,505	685,513	674,868	133,856	134,804	131,208

The following figures relate to the Museum Library:

Number of attendances of readers	26,928
Volumes issued	83,521
Boxes or portfolios of photographs issued	3,060

DEPARTMENT OF CIRCULATION

During the year 1934 loans were issued to 87 Local Museums, 254 Art Schools, etc., 420 Secondary Schools, 39 Training Colleges, and 26 other institutions. These loans comprised 43,243 works of art, 19,175 lantern slides and 293 books. The corresponding figures for 1933 were 42,329 works of art, 18,369 lantern slides, and 414 books. There were 218 Terminal Loans issued in 1934, the same figure as in 1933. New applications for loans to Secondary Schools and Training Colleges numbered 32.



Fig 12

APPENDIX B

REPORT ON THE BETHNAL GREEN MUSEUM

HER MAJESTY THE QUEEN graciously presented a number of miniature objects during the year for inclusion in the Children's Gallery. These gifts comprise a tiny bazaar stall, dated 1866, with articles for sale, and a lady attendant in contemporary costume; three 19th century dolls, with additional dresses of their period; a doll's four-poster bed, and various pieces of doll's house furniture. We are indebted to Her Majesty also for a fine Spitalfields silk brocade of about 1840, and a collection of bobbins and other equipment for the making of pillow lace.

A Reference Library of books on art subjects, and exhibitions in the reconstituted North Basement rooms (20 and 21), were opened at the Museum by the Right Hon. H. A. L. Fisher, Warden of New College, Oxford, on 27th October. The Library comprises works on painting, architecture, sculpture, drawings, engravings, art criticism and appreciation, textiles, costume, furniture, ceramics, and the industrial arts generally.

Its collection of books was built up from several sources. The need was first felt for books of reference by the Museum staff in dealing with the many subjects represented in the collections. To supply this need a small library of several hundred books was gradually acquired. It, however, proved quite inadequate to meet the demands made by members of the public, who from time to time sought information on various phases of art; so to amplify it several thousand selected duplicate works on the arts and crafts were transferred to Bethnal Green from the Victoria and Albert Museum Library. This collection was also supplemented as time went on by several gifts of value; and steps were taken to provide a reading room where the books could be consulted in a suitable environment and comfort. Whilst the reading room was being

prepared, the Museum received a great addition to its books in the Paul G. Konody Memorial Library.

Mr. Paul G. Konody, who died in December, 1933, had formed for his own use a library of more than 2,000 volumes, principally upon the subjects of painting, sculpture, architecture, and the history of art, during his career of more than thirty years as an eminent art critic in association with the *Artist*, the *Connoisseur*, the *Observer*, the *Daily Mail*, and other London papers. Previous to his death Mr. Konody had expressed a wish that his books, many of them of great value, and the whole forming an excellent working library for serious students of art, should be kept together if possible for the use of a public institution. With a view to carrying out this wish, his widow, Mrs. Konody, generously presented the library to the Bethnal Green Museum as a memorial to him (Plate 30).

The exhibition of Modern Industrial Art opened in Room 20 consists principally of the permanent collection of the British Institute of Industrial Art, and the Margaret Bulley Collection of Modern Decorative Art. The former group is composed of examples of work in textile fabrics, pottery, glass, writing and illumination, printing, bookbinding, poster design, etc., by modern English craftsmen. The individual items of this group were chosen by the Committee of the British Institute as outstanding examples of craftsmanship from exhibitions held during the period of its activities between 1920 and 1933, and were acquired largely through the generosity of their artists and producers, with a view to forming a vital record of contemporary industrial art. The activities of the British Institute of Industrial Art ceased at the end of 1933, and this permanent collection was transferred for exhibition to the Bethnal Green Museum.

The Margaret Bulley Collection of Modern Decorative Art comprises specimens of Continental as well as of English work. This was originally a loan, but has now been acquired by the Museum as the generous gift of Mrs. Margaret H. Armitage, who formed it under her maiden name. The collection was brought together less as a representative group than as an expression of the taste of an individual collector deeply interested in modern tendencies of design relating to things of everyday use. It is specially a collection of decorative design, including such foundation work in the modern movement as pottery (fig. 12) and furniture inspired by the late Roger Fry and produced by the Omega Workshops which he established in 1912. Designs by Duncan Grant, E. McKnight Kauffer, Raoul Dufy, Paul Charreau, Mary Hogarth, Phyllis Keyes, and others similarly well known for their originality and power, indicate how closely the collector has kept to this interesting side of the contemporary movement. Specimens of modern Swedish pottery, and of Swedish, Czecho-

slovakian and Dutch glass, are included; and there is also a small carefully selected group of boxes, tiles and printed fabrics, decorated with designs by young pupils of Miss Marion Richardson.

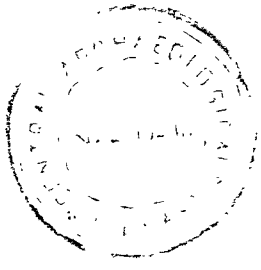
It is purposed to hold special exhibitions of a temporary nature in Room 21, the first of these, opened on 27th October, being Paintings and Drawings by Members of the Bethnal Green Men's Institute Art Club. This was the tenth annual exhibition of work by the Institute members held at the Museum, and it showed plainly how much has been done by this Art Club not only to provide a successful exhibition, but to help its members to understand something of the meaning and technique of the artist's craft, with a view to widening their interests and enriching their lives.

Mr. G. P. Baker presented to the newly formed Reference Library a copy of his book, published by Edward Arnold in 1920, *Calico Painting and Printing in the East Indies*, with its magnificent portfolio of colour plates. Three wine glasses, made by a Venetian glass-blower at the Earl's Court Exhibition in 1904 from designs by George Walton (1867-1933), were given by the Countess Bathurst, together with a covered pot in Wedgwood's cream-coloured earthenware. This pot, bearing in gold a panoramic view of London and other decoration, was painted by Alfred H. Powell in 1933 by a new process. As an addition to the collection of modern industrial art, Mr. C. D. Stephenson gave a copy in composition of the Venus figure modelled by Frank Dobson for the use of the Charnaux Patent Corset Company.

The group of exhibits relating to folklore has been augmented this year by several additions. A silk-winder, part of the equipment of the old cottage silk-weaving industry of East London, was given by Miss L. M. Mead, thus adding one more feature towards the completion of the Spitalfields Loom Room; Sir R. Leicester Harmsworth presented an excellent specimen of a splint mill, which was an important implement in the peasant industry of straw-plaiting and the making of straw hats, a craft which has existed for several centuries in Bedfordshire and Hertfordshire; and an English mousetrap made of pinewood, of the late 18th or early 19th century, was purchased. A feature of considerable interest bordering upon this class is a backboard of mahogany, given by Miss Elinor Pugh. This instrument of deportment, roughly cut as by a village carpenter, was used by the donor's ancestress in the time of George IV, and is identical in appearance with a backboard held in position by a seated figure on the left in Burney's celebrated water-colour painted about 1815, entitled *An elegant Establishment for Young Ladies*, which was reproduced on Plate XXIV in the Victoria and Albert Museum *Annual Review* for 1930. Miss Pugh also presented a pair of slippers in red morocco, which had been worn by the lady of the backboard between 1825 and 1830.

During the year 192 educational visits were made to the Museum from schools chiefly of East and North-East London, with a total of 5,208 scholars and 205 teachers. Of this number, 3,481 scholars, accompanied by 124 teachers, attended lectures provided by the Museum; 1,385 scholars were brought by 64 teachers to make drawings and colour studies from objects exhibited in the galleries; and 342 scholars, accompanied by 17 teachers, came on ordinary school study visits not requiring special facilities. The Museum lectures, organised in a definite attempt to meet the requirements of schools in the region of the Museum's influence, were on subjects selected by Head Teachers from a limited list supplied to them. Of 122 pre-arranged subjects 51 were concerned with technique and craftsmanship, 34 with art in relation to history and geography, 23 with appreciation of art, and 14 with methods of using the Museum collections to the best educational advantage.

The total number of visitors during 1934 was 347,029, made up as follows: weekdays, 230,338; evenings (Mondays and Thursdays and Boxing Day, 5 p.m. to 10 p.m.), 25,472; Sundays, 91,219. The visitors during 1933 numbered 353,429, so a decrease of 6,400 is shown this year. The reduction is more than accounted for in the Sunday visitors, 13,818 fewer being recorded in 1934 than in 1933. A decline in the number for this day is not, however, at all obviously apparent, since the galleries on Sundays are still often almost congested with visitors. A slight increase of 1,602 has taken place in the daytime visitors compared with last year, whilst evening attendances have been 5,816 more.



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